

THE LOUISIANA HISTORICAL QUARTERLY

Vol. 25, No. 2

APRIL, 1943

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Bernardo de Galvez's Siege of Pensacola in 1763 (As Related
in Robert Farmer's Journal), edited by James A. Pridgen.

Louisiana, Pioneer in the Regulation of Pharmacy, by David
L. Cowell.

The Banks Expedition of 1802, by George Winston Smith.

The German Theater on the New Orleans Stage, by Arthur
Henry Winkler.

THE LOUISIANA HISTORICAL SOCIETY

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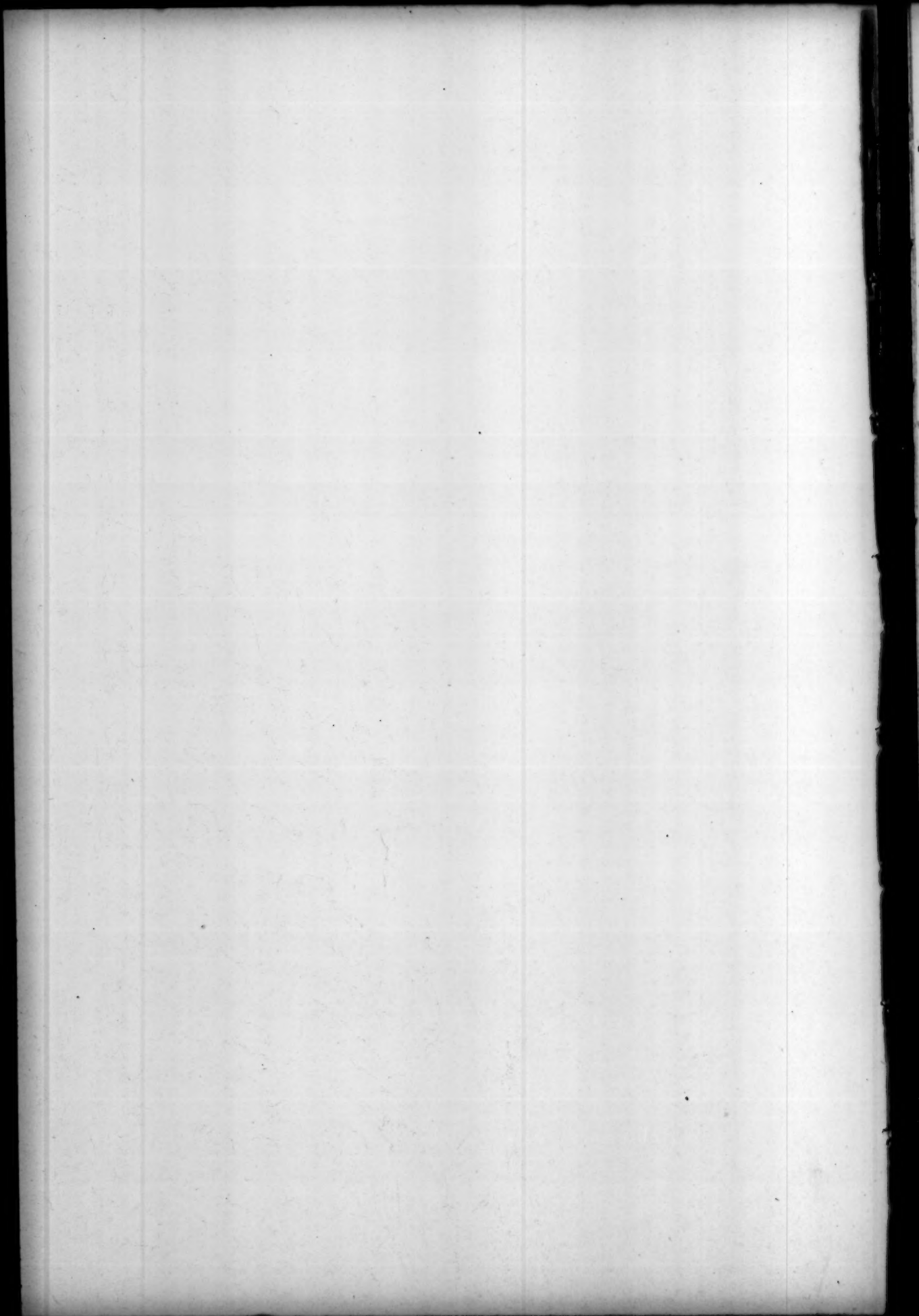
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THE LOUISIANA HISTORICAL QUARTERLY

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BERNARDO DE GALVEZ'S SIEGE OF PENSACOLA IN 1781 (AS RELATED IN ROBERT FARMAR'S JOURNAL)

Edited by JAMES A. PADGETT

INTRODUCTION¹

The siege and capture of the British post of Pensacola in 1781 was the last important military success of Bernardo de Galvez, commander of the Spanish forces in Louisiana, in his conquest of West Florida during the War of the American Revolution. After Spain joined France in the war against England, in 1779, Galvez proceeded up the Mississippi River from New Orleans against the British posts on the river; and before the end of that year he took possession of Fort Bute at Manchac, Baton Rouge, and Fort Panmure at Natchez. Galvez next directed his energies against Mobile, which he captured in 1780. Then in 1781, after receiving reinforcements from Havana, he launched an expedition against Pensacola, the capital of British West Florida and the only remaining stronghold in that province. With the surrender of Pensacola to Galvez in May, 1781, Spain was in complete control of the Floridas. The military exploits of Galvez in West Florida were largely responsible for the cession of the Floridas by England to Spain in the definitive treaty of peace which ended the War of the American Revolution, September 3, 1783. Hence any new documentary material bearing upon this last military campaign of Galvez in West Florida is a welcome addition to the history of Spanish Louisiana.²

¹ Introduction prepared by the Editor of the *Louisiana Historical Quarterly*.

² John Walton Caughey, *Bernardo de Galvez in Louisiana, 1776-1783* (*Publications of the University of California at Los Angeles in Social Sciences*, Volume 4; Berkeley, (1934)) is the best account of the military operations of Galvez in British West Florida during the War of the American Revolution.

Little dependable information is available on the career of Robert Farmar,³ author of the Journal here reproduced. He was born in England about 1718, as he is said to have been forty-five years of age when he arrived at Mobile in command of the 34th Regiment of British troops. Although practically nothing is known of his previous career, his rank of Major would seem to indicate that he had followed the military profession continuously prior to his appearance in West Florida at the end of the Seven Years War. On October 20, 1763, as British agent for the transfer of Mobile, he received that post from the French agents and became the first British commandant of that post. During the next two years he superintended the reconstruction of the fortifications and the repair of the public works at Mobile, and in 1765 and 1766 he was also commandant of the District of Illinois.

Major Farmar appears to have been a man of considerable ability, as he won the regard of Captain Philippe Aubry, the French official in command at New Orleans following the death of Governor Dabbadie. But Farmar's position in West Florida was a difficult one to fill, as George Johnstone, the Governor of that British province seemed to have a penchant for quarreling with every other official in the province. The exact nature of the disagreement between Major Farmer and Governor Johnstone is unknown, but it culminated in the filing of charges of embezzlement against Farmar, in connection with his management of the reconstruction work at Mobile. Being a soldier, Farmar was tried by courtmartial. The trial dragged out for at least two years, but a verdict of acquittal was finally rendered in Major Farmar's favor. However, Major Farmar must have relinquished his military position shortly after his vindication, for henceforth he appears in the records of West Florida as a planter and a member of the provincial Assembly.

Robert Farmar apparently resided in Mobile at this time, where he is said to have owned a home. He entered the political

³ Information here given on the career of Major Robert Farmar was gleaned from the following works: Peter J. Hamilton, *Colonial Mobile* (Boston and New York, 1910), 251-257; Peter J. Hamilton, "British West Florida," in *Proceedings of the Mississippi Historical Society*, VII (1903), 399-426; Thomas M. Owen, *History of Alabama and Dictionary of Alabama Biography* (4 vols., Chicago, 1921), III, 563; Mrs. Dunbar Rowland, "Peter Chester, Third Governor of the Province of West Florida under British Dominion, 1770-1781," in *Proceedings of the Mississippi Historical Society*, Centenary Series, V, 135; Clarence Walworth Alvord and Clarence Edwin Carter, eds., *The New Regime, 1763-1767* (Collections of the Illinois State Historical Library, Volume XI; British Series, Volume II; Springfield, 1916), *passim*; James A. Padgett, ed., "Minutes of the West Florida Assembly" and "Minutes of the Council of West Florida," in *Louisiana Historical Quarterly*, XXII (1939), XXIII (1940).

arena of the province, being elected a representative to the Assembly of West Florida in 1768 from the District of Mobile. He was reelected to the same position in 1769, and is said to have been a member of the Assembly in the late 1770's, although records are not available to establish this latter statement. That he was one of the outstanding men of the province is evidenced by the statement that he was recommended for the governorship of West Florida in 1769. In 1771 he served as one of the official British representatives at the conference held with the principal chiefs of the Chickasaws and Choctaws at Mobile. On April 27, 1769, he was commissioned a Justice of the Peace, which was an important local office during the British regime in West Florida.

It must have been in 1769 that Major Farmar decided to take up the role of planter, for we find the following entry in the Minutes of the Council of West Florida, under date of April 24, 1769:

Read the Petition of Robert Farmar Sett'g forth "That he is desirous of settling & Improving One thousand Acres of Land on Brier Creek, near the River Tienza, and also One thousand Acres on the Creek Shavebaughs which empties itself into the said River—Therefore pray'g that the said 2000 acres may be granted him situated as aforesaid—hav'g a wife, two children, 16 negroes & 3 Hirelings.—"

Resolved That on Condition, &c. and that he do pay 5 S for every 50 acres being 750 over his Family right that 2000 acres is granted in the sd. different Tracts—⁴

That Major Farmar was already engaged in planting on a rather extensive scale would seem to be indicated by his possession of so many Negroes, but this grant certainly marks the beginning of his extensive estate at Tensaw Bluffs, which he developed into a notable plantation during the succeeding decade. There, on August 5, 1778, William Bartram, the celebrated naturalist, visited him and inspected his extensive plantation cultivated by French tenants. Whether he resided permanently on his plantation, or maintained his residence in Mobile, while dividing his energies between plantation management and public service, is not known. Nor has the date of Robert Farmar's death been established. One writer states that he died in 1778, and another that his end came in 1780. Both of these assertions must be erroneous, since the Journal which he left, giving a day by day account of the siege of Pensacola by Galvez, carries dates as late as July 12, 1781.

⁴ James A. Padgett, ed., "Minutes of the Council of West Florida," in *Louisiana Historical Quarterly*, XXIII, 366-367.

In spite of the impossibility of fixing even the date of Major Farmar's death, and the lack of satisfactory information on his later career in West Florida, it is certain that he remained an important resident of the province until the end of the British dominion therein. He is said to have been buried in Mobile, but the exact location of his grave is unknown. His wife, Mary, and five children—some of whom are said to have descendants still living near Mobile—survived him.

Robert Farmar's Journal of the Spanish siege of Pensacola, here published for the first time, had been known to historical scholars for some years. It was utilized by John Walton Caughey in the preparation of his volume, *Bernardo de Galvez in Louisiana, 1776-1783*,⁵ wherein it is cited in the footnotes and listed in the bibliography. While the entries in Farmar's Journal are in general very brief, it is valuable because it is the work of a military man whose previous training and experience should enable him to describe authoritatively the defense operations which he relates. The Journal is the only available evidence that Major Farmar was present at the siege of Pensacola, but the entries therein sound like the observations of an eye-witness to the operations which are so briefly related.

It will be evident to the careful reader of the Journal that Major Farmar is inclined to place the British position during the siege in the most favorable light. However, if it is read along with the previously published "Diary of the Operations of the Expedition Against the Place of Pensacola, Concluded by the Arms of H. Catholic M., Under the Orders of the Field Marshall Don Bernardo de Galvez",⁶ it will serve as a sort of antidote to some of the more extravagant assertions found in the Galvez account of the Spanish siege and capture of Pensacola. While the Farmar Journal is much briefer than the "Diary of Galvez", mentioned above, it presents the British side of the picture, and will therefore serve as a valuable addition to the available source materials on the Spanish siege of Pensacola in 1781.

In compiling the materials for this Introduction the Editor has been impressed with the need for some historical researcher to undertake the laborious but interesting task of preparing a full-length biographical sketch of Major Robert Farmar, author of this Journal.

⁵ See Footnote 2, above.

⁶ *Louisiana Historical Quarterly*, I (1917), 44-84.

ROBERT FARMAR'S JOURNAL⁷

of Siege of Pensacola from the enemy's first appearance off.

A Journal of the Siege of Pensacola from the time the Enemy's fleet first appeared to the 10th. of May the day we surrendered to the arms of Spain.

1781 Friday March 9th. Appeared in sight a Spanish fleet consisting of 32 sail of vessels. The same night they landed a number of men on St. Rose Island.⁸

N.B. About 12 o'clock at night Chiders brig got safe out bound for Jamaica.

Saturday 10th. The Spaniards took the Port Royals boat & crew of 9 men who went on shore at Rose Island for their Stock. Captain Roberts arrived this afternoon in a schooner which he took on Wednesday night last near Round Isle. She had on board Don Galvez's stock, &c &c.

Sunday 11th. The enemy erected batteries on Rose Island which obliged the Mentor and Port Royal to quit their station. Some of their vessels attempted to come over the bar but put back. One of their men of war was struck as she was coming over, but got off again in about 20 minutes.

Monday 12th. From the fort at the cliffs⁹ they fired three shot at the enemy who were erecting a Battery on the point of Rose Island which obliged them to quit.

Tuesday 13th. Nothing extraordinary.

Wednesday 14th. The enemy ships towards night made a manouvre to the southwards.

Thursday 15th. The enemy ships remained the same as yesterday except a few which changed their berths towards night.

Friday 16th. The enemy remained the same as yesterday.

Saturday 17th. The enemy attempted to land at the mouth of the Perdido under cover of two row galleys—the number of Indians in sight prevented them. Three row galleys kept within the bar sounding the channel at which the Fort at the cliffs fired some shot.

⁷ Florida Papers, Miscellaneous, 1535-1821, Manuscripts Division, Library of Congress.

⁸ Called Santa Rosa Island in the "Galvez Diary." *Louisiana Historical Quarterly*, I, 44-84, *passim*.

⁹ This and subsequent references to the "fort at the cliffs" refers to the British fort guarding the entrance to Pensacola harbor, which the Spanish called "Red Cliffs" ("Barancas Coloradas"). Caughey, *op. cit.*, 200-214, *passim*.

Sunday 18th. The Mentor, Port Royal and the other vessels came up from their stations abreast of the town and Galvezs brig & three row galleys passed the fort at the cliffs & anchored under their Batteries on Rose Island.

Monday 19th. About 2 o'clock p.m. 22 sails of the enemys vessels came over the bar and passed the fort at the cliffs without receiving any damage.

Tuesday 20th. Captain Stevens arrived with a party of Indians who informs us that yesterday they fell in with an enemy boat & crew consisting of eleven men ten of which were killed and one brought in prisoner who informs us that on their passage from the Havanah he saw an Englaish fleet, which was the fleet that sailed from here on the 25th Feb'y for England, but they being much to Windward they could not catch them after 24 hours chase.

About 5 o'clock p.m. Gen. Galvez sent a flag of truce to Genl. Campbell¹⁰ to the same purpose as Lord Albemarle¹¹ sent at the siege of the Havana which was not to burn the shipping, King building, or town & threatened very much—Gen Campbells answer to which was that the threats of an enemy was not to be minded.¹² About 8 o'clock at night the block house on Tartar Point¹³ was set on fire by our people as a signal of the enemy attempting to land.

Wednesday 21st. About 10 o'clock a.m. General Campbell sent colonel Dickson¹⁴ of the 16th. reg't foot and Lieut Gordon his aid de camp as flag of truce to Galvez— $\frac{1}{2}$ after 3 o'clock p.m. 2 brigs & 3 row galleys passed the fort at the cliffs. 9 o'clock at night the block house & the Blue Store at the cliffs was set on fire by our people.

Thursday 22d. The enemy landed on Tartar Point under cover of the Galvez brig & 2 row galleys about noon Gen. Galvez sent a flag of truce to General Campbell—4 o'clock p.m. 2 polacres and 3 small vessels passed the fort at the Cliffs.

¹⁰ John Campbell, commander of the British forces defending Pensacola against the Spanish attack.

¹¹ This refers to the letter sent by Lord Albemarle, commander of the British fleet, to the Spanish commander at Havana at the time of the British attack upon that city in 1762, Caughey, *op. cit.*, 205.

¹² All the correspondence between General Campbell and Governor Peter Chester, on the part of the British, and Galvez, on the part of the Spanish, on this point, is given in full in the "Diary of Galvez," *Louisiana Historical Quarterly*, I, 53-58.

¹³ Tartar Point is the present site of the United States Navy Yard at Pensacola. Hamilton, "British West Florida," *loc. cit.*, VII, 405.

¹⁴ Alexander Dickson, former British commander of the posts of Manchac (Fort Bute) and Baton Rouge, who had been captured by Galvez in 1779 and was now on parole. Caughey, *op. cit.*, 155, 157.

Friday 23d. One o'clock p.m. a sloop came over the bar—4 o'clock 16 vessels passed the fort at the cliffs—about 1½ after six o'clock the 16th & 60th. regiments evacuated the town of Pensacola & took their stations at the Redoubts—the 16th the advanced, and the 60th the center one.

Saturday 24th. 9 o'clock a.m. the Spanish Admiral got under way & stood to the Eastward. Mr. Stephenson went a flag of truce from the Governor to the Don concerning the Town women & children¹⁵—a large transport of the enemy struck on the 10 foot bank as she was coming in.

Sunday 25th. 9 o'clock a.m. The Indians brought in 23 horses belonging to the enemy and 2 scalps.

Monday 26th. 4 o'clock p.m. The enemys fleet weighed anchor and took their stations between Moore¹⁶ & Suttons Lagoons. We imagining that they meant to land, sent out a detachment of a hundred men under the command of captain Byrd who were joined by two hundred & fifty Indians under Captain Cameron.¹⁷

Tuesday 27th. 7 o'clock a.m. Three of the Indians came from the mouth of Suttons Lagoon who say that they saw a few of the enemy landed there, upon which the whole of the Indians went down to Neils¹⁸ house where five boats of the enemy were attempting to land, but upon the Indians firing they retired to their shipping. 42 sails of the Spanish fleet took their station between Moor & Neils houses.

Wednesday 28th. Arrived an express from the cliffs informing us that a schooner came from the westward and attempting to pass the fort she received a shot in her hull which occasioned her running aground on Rose Island.

Thursday 29th. About 9 o'clock a.m. some of the Indians came in and say that they had a brush yesterday afternoon the other side of Suttons Lagoon with the enemy and drove in the picket three times upon which their grenadiers turned out and fired twice at them and retired. 4 of the Indians were wounded

¹⁵ See Footnote 12. above.

¹⁶ Probably so named because of its location on the property of Alexander Moore, a prominent resident of Pensacola during the British dominion in West Florida. *Louisiana Historical Quarterly*, XXII, 317; XXIII, 353.

¹⁷ Alexander Cameron was one of the prominent British leaders among the Indians and a determined opponent of the Spanish authorities in West Florida. Caughey, *op. cit.*, 207.

¹⁸ Probably the house of Arthur Neil (or Neal), a prominent resident of Pensacola. In the "Diary of Galvez" it is called the "Nihil" house. *Louisiana Historical Quarterly*, I, 62, 66; XXIII, 353.

one which is wounded in the neck with small shot. The Indians report that they killed and wounded a number of the enemy but could not get their hair on account of the enemys troops turning out with a number of dragoons.

Mr Roberts went to the cliffs in a boat in case an English fleet appeared off to pilot them in as we have every reason to expect a reinforcement with a strong convoy under Admiral Rowley.

Friday 30th. About 8 o'clock an advanced picquet under the command of Captain Kennedy of the Maryland Loyalists was obliged to retreat as the enemy was marching down upon them and began to fire their field pieces 10 o'clock Capt. Kenedys party marched down to Neils Meadows about a mile and a quarter from our works. About 2 o'clock the Indians went there also and attacked the main body of the enemy and kept up a very heavy fire until 5 o'clock at which time they were supported by Captain Johnstone with two field pieces and 1 howitzer, also by 50 negroes. Lieutenant Meggs went with 25 men of the 60th to cover the field pieces. On account of the heavy fire they received from Captain Johnstone, The Indians and Negroes they retired under cover of their shipping & galleys. 1/2 after 5 o'clock Capt. Johnstone & Lieut. Meggs returned. The Indians came in and brought with them 4 of the enemys drums, 1 head and a number of scalps. The inhabitants of the Town say that they saw a shell from the howitzer fall in the midst of 13 boats full of men coming on shore, which made them return again to their ships. We have one Indian killed and 2 slightly wounded and one negro wounded in the foot.

Saturday 31st. The enemy encamped in Neils Meadow.

Sunday April 1st. The enemy was seen reconnoitering all round us. Mr. Roberts returned from the Cliffs having seen nothing.

Monday 2d. Found one of our soldiers dead who was killed by the enemy on the 30th March last, who we imagined had deserted. The enemy this evening embarked all their troops.

Tuesday 3d. About 2 o'clock p.m. the enemy disembarked their grenadiers and dragoons. The Galvez brig went up the Bay, imagined to take all the vessels & goods she fell in with.

Wednesday 4th. Last night the enemy took possession of the Port Royal, which had on board about 100 Spanish prisoners—also 3 other ships and small crafts.

Thursday 5th. A schooner passed the fort at the cliffs and joined the enemys fleet. By some people that came from up the bay we are informed that the Galvez brig has taken the Polacre which was taken by the Mentor some time ago & 5 boats at Clarkes¹⁹ Plantation.

By Mr. Stephenson who came from the Spanish camp we are informed that it lies along Sutton Lagoon, having the Lagoon upon the rear and an intrenchment in front.

N.B. The Indians at night attacked both wings of the enemys camp & kept them under arms the whole night.

Friday 6th. Nothing extraordinary.

Saturday 7th. Nothing extraordinary.

Sunday 8th. Mr. Stephenson went as a flag to the Don.

Monday 9th. As one the artillery was firing one of the 24 pounders for the morning gun it burst, but did not hurt anybody. About 5 o'clock p.m. a brig passed the fort at the cliffs and joined the enemy fleet. John²⁰ & Alex'r McGilliverays²¹ came in with 70 Creek along with them.

Tuesday 10th. One of the Waldeck²² who was taken at Baton Rouge and had inlisted in the Reg't of Louisiana deserted and came and joined his regiment. He says that the enemy are where bad off for provisions & men only get 1 pound of meat per day.

Wednesday 11th. Nothing extraordinary.

Thursday 12th. The enemy was seen reconnoitering upon the opposite Hills. A few Indians went out and had a skirmish with them. As Lieut Pinhorn was going out he received a shot in the head. They fired several shot at the enemy from the fort and the advanced reboubt. A grape shot from the fort killed one of the Waldeck centries and wounded a sergeant. The In-

¹⁹ Probably refers to the plantation of Daniel Clark, who was a prominent resident of British West Florida.

²⁰ John McGillivray was a prominent resident of British West Florida, serving at one time as a member of the Assembly from the District of Mobile. *Louisiana Historical Quarterly*, XXII, 317.

²¹ Alexander McGillivray was the half-breed leader of the Creek Indians, who figured so largely in the relations of those Indians with the authorities of Spain and the United States during the decade following the War of the American Revolution.

²² The Waldecks were a German mercenary corps in British service.

dians brought in a couple of Spanish muskets. One of the frigates and a Scow went down and laid abreast Rose Island. 8 o'clock p.m. Lieut Pinhorn died of his wound.

Friday 13th. The enemy encamped upon the opposite hills and seen throwing up a breast work before their camp. The frigate came up again. A Polacre passed the fort at the cliffs and joined the enemys fleet.

Saturday 14th. Nothing extraordinary.

Sunday 15th. A very heavy rain fell last night which washed in a great quantity of sand from the barme and ditch of the fort and the redoubts. The enemy threw up a work in a plain about 1½ miles from hence supposed as a cover for their convoys of artillery and provisions.

N.B. B. James & A Frazer²³ arrived with about 90 Choctaws.

Monday 16th. Nothing extraordinary.

Tuesday 17th. Last night about eight o'clock a sergeant of the regiment of Flanders deserted from the enemy who confirms all that the Waldeck said that the enemy is very bad off for provisions—and that Galvez for slightly wounded on Thursday last. 11 o'clock a.m. an express arrived from St. Augustine with duplicate of the letters that were received some time ago informing us that Lord Cornwallis had an engagement with the Rebels at Hillsborough, North Carolina, and had killed 3000 of the Rebels.²⁴ A party of the Creeks that came with the express took a boat belonging to the enemy at Deer Point—they killed 3 of the crew and took one prisoner.

N.B. This afternoon five Negroes took a Spaniard at Gull Point.

Wednesday 18th. Yesterday afternoon the inhabitants took a Spaniard upon Mr Stephensons wharf. About 9 o'clock a.m. a Polacre came from the eastward and a brig from the westward passed the fort at the cliffs and joined the enemy fleet and about 5 o'clock the enemy began to fire a feu de joy.

N.B. Early this morning began to erect a mortar battery inside the abbattis at the advanced redoubt.

²³ Benjamin James and Alexander Frazer were two white leaders of the Indians supporting the British cause. Caughey, *op. cit.*, 207.

²⁴ This entry illustrates the interest with which the British defenders of Pensacola received any news of the success of British arms in the campaign of Cornwallis then in progress on the Atlantic seaboard, but which was to end disastrously for the British at Yorktown in October, 1781 a few months after Pensacola fell to the Spanish under Galvez.

Thursday 19th. Mes'r Faver and a party of Indians went and laid close to the enemys camp and this morning they had a skirmish with the Spaniards. The Indians brought in with them a scalp. One of the Indians got wounded in the thigh. This morning about 8 o'clock the Creeks brought the prisoner which they took in the boat at Deer Point. About 11 o'clock there appeared in the offang 7 vessels consisting of six ships and a brig the largest ship of which got aground but got off again. They fired several guns hoisted signals, and stood off and on.

Friday 20th. About $\frac{1}{2}$ after 4 o'clock p.m. the brig kept off & on the bar. 5 o'clock 3 row galleys went down and anchored under their batteries at Rose Island—the brig stood to the eastward.

Saturday 21st. Early this morning the three row galleys got over the bar and stood along Rose Island to the eastward about eleven o'clock one of the row galleys came in over the bar. 1 o'clock four vessels seen in the offang. About 4 o'clock Mr Colbert²⁵ arrived from the cliffs and informs us that the vessels in the offang consist of 7 line of battle ships, 9 frigates, and a few brigs, sloops, &c. and that the ship that got aground yesterday afternoon was obliged to throw her guns overboard as two of their carriages and number of casks came ashore at the cliffs which upon examining they proved to be either French or Spanish. 4 o'clock a sloop came over the bar from the fleet outside and joined the enemys fleet.

Sunday 22d. About 6 o'clock a.m. a deserter came from the enemy who say that they are very bad off for provisions—a man only get three ounces of beans per day. About 12 o'clock we observed about 5 or 600 of the enemy on a hill within the distance of 300 yards from the advanced Reboubt and fired five guns at them. They then retreated there was immediately some cracker²⁶ and Indians pursued them also a detachment from the 60th. & Provincials Reg't and the command of Capt. Byrd who when they got upon the ground found that the enemy had retired to their camp. As Mr. Gordon aid du camp General Campbell was reconnoitering he got from one Simons people who found it the plan of the enemys works and the manner they mean to attack us. The advanced redoubt is their chief object finding

²⁵ James Colbert, a white leader among the Chickasaw Indians. Caughey, *op. cit.*, 228.

²⁶ It is interesting to find this term "cracker" applied at this early date to the poor white settlers of the Southern uplands.

this we imagine the engineer was killed by one of the cannon shot as the tree that he was standing was struck and near it a great quantity of blood. About 4 o'clock some small vessels passed the Cliffs and joined the enemy fleet. The enemy seen disembarking several hundred men at Sutton Lagoon.

Monday 23d. 12 o'clock at night 40 Rank & file of the 60th under the command of Capt Byrd and 100 Indians went in front of the advanced redoubts about 300 yards.

N.B. Two of Waldecks killed by some Indians as they were cutting branches of trees for abbatis.

Tuesday 24th. Between 7 & 8 o'clock a body of about 300 of the enemy was seen advancing upon which the Indians went and their fire made the Indians retire upon which Capt. Byrd with the 60th advanced within 70 yards of them and gave them a volley upon which they retreated very precipitately. 1 of the 60th slightly wounded in the leg 8 o'clock Capt. Kearney with 50 Provincians and Captain Johnstone with 2 Howitzers & 2 field pieces went to his support $\frac{1}{2}$ after 8 o'clock Capt. Byrd with his party and the artillery came in. 2 o'clock p.m. a brig came between Neils & Christie²⁷ house and fired two guns at the fort at which the fort and Waldeck and Provincians Redoubts fired several shot. 3 o'clock Capt Johnstone with one howitzer and a party of the Waldecks went upon the beach and began to fire from the howitzer upon which the brig retired. about 5 o'clock Capt. Kearney with his party had a brush with the enemy who was endeavoring to gain the height—but then retired: he took one prisoner belonging to the Irish brigade. Dawes arrived from Carolina, who brings account that Lord Cornwallis had totally defeated the Rebels at Guildford Killed 2000 of them, and taken a number of cannon stores prisoners upon the news of which at 8 o'clock we fired a feu de joy.²⁸

Wednesday 25th. About 7 o'clock a.m. the advanced picquet had a skirmish with the enemy and beat them off. We had one of the Provincials dangerously wounded.

Thursday 26th. We are informed by Mr. Stephenson who went as a flag truce from the to the Gen. Galvez's that the fleet on the outside consists of 11 Spanish and 4 French line of battle

²⁷ Probably refers to the house of Adam Christie, a prominent leader in British West Florida who led the opposition to Governor Peter Chester about this time. *Louisiana Historical Quarterly*, XXII, 31-46.

²⁸ Cf. Footnote 24, above.

ships and a few frigates. Early this morning two field pieces and 50 men of the 16 & 60 Regt. went out as an advanced picquet under the command of Lieut. Carrigue and Ward. About 4 o'clock p.m. the enemy advanced with their field pieces but was drove back by the picquet the advanced redoubt fired several shot at them and the center fired one. finished the counter battery on the left wing and began on the right wing of the A. Redoubt.

Friday 27th. Capt Kennedy went with 50 Provincials relieved Lt. Carrigue at 8 o'clock; between 10 & 11 o'clock the enemy was seen advancing with their field pieces. Some of the Indians got away upon their back and began to fire from their field pieces & from our and kept up a fire till 2 o'clock. they fired several howitzers and shot from the advanced redoubts. 2 o'clock p.m. Colvertson²⁹ a half breed arrived with 54 Chickasaws with him The Indians came about 2 o'clock and brought a great number of scalps, firelocks and bayonets. One of the interpreter says that 3 shells from the howitzer burst in the centre of a column and that the enemy had a party of men to carry off the dead & wounded.

Saturday 28th. Last night two deserters from the Irish brigade who inform us that the Enemy had in the engagement yesterday 100 men killed and wounded. About 1½ after 11 o'clock three deserters came from the enemy—one of them belonged to the 16 & one to the Provincials who inform the General that great number of them would desert if the General would forgive and agree upon a signal which was to fire three guns at 12 o'clock which was complied with 5 o'clock two vessels appeared off towards the eastward upon which some of the ships on the outside weighed anchor, and stood towards them. at sunset Colbert went with a party of Chickasaws with ammunition to the Cliffs.

Sunday 29th. The enemy early this morning was seen throwing up an entrenchment which they had begun last night. It is in length about 2 miles. About 1 o'clock p.m. our advanced picquet was obliged to retire near the advanced redoubt as the enemy had got some 9 and 12 pounders upon their flanks, fired from the fort and the two redoubts several shot and shells during the day & night at the enemy's works.

Monday 30th. About 2 o'clock this morning the enemy drove in our advanced picquet. 8 a.m. the Indians brought in a

²⁹ Probably should be "Colbert's son," as James Colbert, the white leader of the Chickasaws, had a half-breed son who followed in his father's footsteps. Caughey, *op. cit.*, 207.

prisoner which they took close to the enemy work. it was with great difficulty they gave him up.

N.B. A French frigate came over the Bar and joined the enemys fleet inside.

Tuesday May 1st. Kept up a fire from the fort and the two redoubts during the day & night at the enemy works, they cut out 7 embrasure and had 3 guns mounted.

Wednesday 2d. May. About 9 o'clock this morning the enemy hoisted their flag & open batteries of 6 24 lb and 2 mortars. They killed us one man & wounded five, but did no other material damage. Toward night the enemys slackened considerable. At night we repaired the damage they did & made another maretin at the advanced redoubt.

N.B. Our people picked up a number of the enemy shot which 24 pounders and some shells that will not burst.

Thursday 3d. Last night the enemy was heard working in the fort of the advanced redoubt, About the distance of $\frac{1}{2}$ a mile & this morning we fired at them now and then, but could not hurt as they were behind a hill. The enemy fired during the day 534 shot and 186 shells. they killed one man of the 16th & wounded one of the seamen belonging to the Port Royal, and one man of the 16th. but did very little damage otherwise. At night we repaired the work at the advanced Redoubt and worked at the counter battery on the right wing.

N.B. Our people picked up today about 400 shot, some of which we returned the don.

P.S. Two Row galleys came and laid opposite the west end of the town.

Friday 4th. About 4 o'clock we began to fire upon the enemy from the advanced redoubt at their battery and the people at work in front. 12 o'clock 94 Provincials under the command of Major McDonald and Waldecks under the command of Lt. Col. De Horn to support them, stormed the works in front of the advanced redoubt, burnt their works and spiked six pieces of cannon 8 & 4 pounder the enemy had a great many killed wounded and taken prisoners, among which there are one Captain, 1 Lieut. of the Irish brigade, and 1 Lieut of the Reg't of Majorca, 4 privates. We had 1 sergt. of the Provincials killed, and one man of the Light horse wounded. The Provincials

brought in one drum, a number of muskets & swords. Ensign Ursel of the Waldeck was killed by a cannon ball and one private wounded. The enemy fired 171 shot and 37 shells during the day.

N.B. The Lieut. of the Irish brigade died of his wounds and was buried with the honors of war. His name was Lt. O'Dun.

Saturday 5th. The enemy ships on the outside of Rose Island are gone off about six o'clock two deserters from the French train of artillery came in who inform that the enemy loss yesterday amounted to 30 killed among which is a Major of the Catalonia Volunteers, and that on Wednesday we dismounted one of their 24 pounders the deserters have agreed to act with the artillery. The enemy fired during the day 85 shots and 43 shells we had no body hurt—kept firing from the advanced redoubt during the night shells and grape shot at the enemy working in their front. The enemy threwed a few shells at night.

N.B. One of the prisoners died of his wounds.

Sunday 6th. 2 ships of the enemy fleet on the outside appeared off and came to an anchor. Last night fell a very heavy rain, which wash some of the sand from the Barone of the fort and two redoubts about 1½ after 9 o'clock the enemy began to fire from two mortars they had in their work in the front of advanced redoubt the shot and shell fired from the enemy during the day amount to 563 shot and 206 shells. We have one Waldeck, one bombard'r & one sailor wounded by a shell. as one of the seamen belonging to the Port Royal was picking up the shot fired from the enemy a 24 lb ball struck him in the britch and burried itself in his flesh—he lived after it about five hours.

N.B. The enemy kept up a very heavy fire which hurt our advanced redoubt very much and dismounted three pieces of cannon 12 & 9 pounder. The works we repaired at night and shett up the 2 embrasure fronting the enemy flank battery.

Monday 7th. About 6 o'clock a.m. a shell from the enemys flank battery fell in a tent at the advanced redoubt in which some men of the artillery were making fuses for the shells—a number of loaded shells & loose powder laying about, it blew up a box of powder & burst a shell which killed one man of the Waldeck train & wounded another. A deserter came in from the enemy. He is a German & belonged to the Reg't of Flanders. Informs us that the Dons are very bad off for provisions & that Don Galvez's & the French General do not agree— he told Galvez that if we did not surrender on the 8th. instant that he would

withdraw his troops & vessels and go upon the expedition he was destined for,³⁰ & he further says that a shell from us yesterday killed 1 Captain, 1 Lt. & 12 privates of the Catalonian volunteers. Yesterday one of the Pennsylvania Loyalists attempted to desert, but was taken and brought in by the Indians when he received 500 lashes and today about 12 o'clock he was drummed out of the regiment with his hand tied behind him & large libel pinned to his breast with his crime. He was escorted close to the Spanish lines & there left to his fate but he soon returned.

The whole of the Indians went out about 1½ past 12 o'clock to endeavour to get upon the rear of the enemys encampment, they would not suffer a white man to go with them, they returned in a short time with ten scalps. About 2 o'clock p.m. a shell from the enemys flank battery came in at a window of one of the barrack rooms of the advanced redoubt which killed Lieut. Carroll & wounded Capt'n Forster of the 16th Reg't. Our fire from the advanced redoubt did the enemy a great deal of damage to their works in our front.

6 o'clock p.m. we imagine that their mortar beds in their front battery is hurt as they have not thrown any shells since 2 o'clock. about 8 o'clock Capt. Kearney with sixty of the Pennsylvania Loyalists took the command at the advanced redoubt & the 16th Reg't took position of their camp.

Tuesday 8th May. About 9 o'clock a.m. a shell from the enemys front battery was thrown in at the door of the Magazine at the advanced redoubt, (as the men were receiving powder) which blew it up and killed forty seamen belonging to H.M. ships the Mentor & Port Royal & forty-five men of the Pennsylvania Loyalists were killed by the same explosion— there were a number of men wounded besides. Capt. Byrd with seventy men of the 60th regiment immediately went up to the advanced redoubt & brought off 2 field pieces & one howitzer & a number of the wounded men, but was obliged to retire as a great quantity of shell was laying about filled.

10 o'clock the enemy took possession of the remains of the advanced redoubt & kept up from it a very heavy fire of small arms, & cannon from their flank battery upon the center redoubt, which wounded Lieut. Ward & 18 men of the 60th. reg't. & 12 seamen, a number of whom died of their wounds, as they were mostly wounded in the head.

³⁰ This illustrates the divergent aims of France and Spain in the War of the American Revolution, although they were allied in the struggle against Great Britain.

About 2 o'clock p.m. hoisted a flag of truce from Fort George, & offered to surrender upon capitulation. Lieut. Meggs of the 60th Reg't went as a hostage from us, & we received Lieut. Kenny of the Reg't of Hibernians from the enemy.

Wednesday 9th May. All day settling terms.

Thursday 10th. About 5 o'clock p.m. we surrendered to the arms of Spain.³¹ The Spanish grenadiers under the command of Don Bernard de Galvez took possession of Fort George & the lines, & sixty French chasseurs of the centre redoubt.

Friday 11th. The Corps under the command of Lieut. General Campbell incamped on the east side of the town.

June 1st. Embarked on board of the Spanish transports.

June 5th. Sailed from Pensacola.

June 20th. Arrived at the Havanna where we remained till the 30th to take provision & water when we sailed for N. York where we arrived upon the 12th July when the diff't corps were ordered to be cantoned in and about New Town L. Island.

*January 7, 1781.*³² Attacked the village about daybreak and was defeated owing to the Waldeck not supporting the 60th & Provincials Colonel de Hanladen³³ & Lieut. Sterling of the N. Reg't & Lieut. Gordon 60th killed. Capt. Bumback³⁴ N. Reg't Lt. Bayartun & Lieut. Pinhorn Provincials wounded, 133 privates killed & 19 wounded— reconed killed & wounded of the Enemy in the redoubt 25 of the former & 34 of the latter amongst which there are several officers.

Combined force of France & Spain at the reduction of Pensacola—³⁵

8300 Spanish Regulars the Louisiana Regt.

300 Armed Negroes & Mulattoes

500 of the train of artillery

9100

³¹ The terms of the surrender are given in full in the "Diary of Galvez," in *Louisiana Historical Quarterly*, I, 75-83.

³² This entry in the Journal apparently refers to the attempt of the British forces to recapture Mobile, after that post had been surrendered to the Spanish forces of Galvez nearly a year before. See Caughey, *op. cit.*, 194, for a brief account of this incident. It is impossible to explain why such an entry was inserted at this point in the Journal.

³³ Caughey, *op. cit.*, 194, 195, spells this officer's name as "Von Hanxleden."

³⁴ Should be spelled "Baumbach," according to Caughey, *op. cit.*, 195.

³⁵ This list is appended to the Journal of Major Farmar. The total number of the Spanish forces engaged in the siege of Pensacola, as listed here, appears to be greatly exaggerated. Cf. "Diary of Galvez," *loc. cit.*, 44-84, on this point.

Twelve sail of the line viz 8 Spanish 4 French
 Seven Frigates— viz 4 Spanish 3 French
 50 Brass Pieces of Cannon mostly 24 pounders
 24 Iron do do do
 11 thirteen Inch Mortars
 9 eight Inch do
 with a number of Howitzers & Cohorros
 14380 Seamen on board the diff't Vessels

23490—

953 total of the Garrison when capitulated force including
 artificers, & Carpenters

K's Reg't	Regt of Invernea
P's do	do. of Louisiana
Reg't of Spain	1st Batt. New Orleans Militia
do. of Havanna	1 Comp'y Light infantry Mulatoes
do. of Soria	200 Negroes armed Havanna
do. Navarra	
do. of Guadalaxara	
do. of Majorca	
1st Batt'n Volunteers Catalonia	
2 do do do	

State of Spanish Garrison of Pensacola Nov. 6th 1781—³⁶

Land Forces	Men
1 Comp'y Gren'e R'l Reg't.....	80
3 Regmts— w 60 each do Reg't.....	180
3 do— w 60 each Princes Reg't.....	180
6 do— - 60 each Reg of Spain.....	360
1 do— - 60 Regt of Havanna.....	60
	860

³⁶ If this list was actually entered by Major Farmar at the end of his Journal, it would indicate that he was still active several years after the date given by most writers for his death.

About 20 of the train of Artillery

Reg'ts	Officers
Invernea Lt. Col. Art'r Oneil Gov'd.....	1
Kings— 3 Captains & 4 Subalterns.....	7
Princes— 4 Cpts. & 3 Subalterns.....	7
Spain— 3 Cap't & 6 Subalterns.....	9
Havanna 1 Cap't & 1 Subaltern.....	2
Louisiana— 2 Adjutants	2
	28

Exclusive of 1 Engineer 1 Lt. of Artillery & One Lt. of the Spanish Royal Navy

Naval force

A Small Sloop fitted out at New Orleans Mounting ab't 10
3 or 4 pounders—

LOUISIANA, PIONEER IN THE REGULATION OF PHARMACY

By DAVID L. COWEN

The preeminence of Louisiana in the history of the regulation of pharmacy in America has not been known generally. Until recently even the history of pharmacy was unaware of the regulations in effect in Louisiana from 1808 to 1852, and of the pioneer rôle of Louisiana in such regulations.¹

The first American laws pertaining to pharmacy were passed by Virginia in 1736 and South Carolina in 1751,² but neither has any direct relation to the pharmacy laws of today.³ The legislation in Louisiana, however, is the earliest of the modern forms of pharmaceutical regulation. Much of what is practiced now in the regulation of pharmacy was tried first in Louisiana, and Louisiana's list of "firsts" is impressive: the first legal statement of the principle of separatism in medicine and pharmacy; the first law requiring the examination and licensing of pharmacists; the first "poison law"; the first restriction on the sale of deteriorated drugs; the first "Board of Pharmacy"; and the first licensed pharmacists.⁴ In much of this Louisiana was fifty years or more in advance of the rest of the country, and in the matter of enforcement, it was far ahead of the few other states (noted below) having such legislation before 1870.

Pharmacy was recognized legally as a distinct branch of the medical arts for the first time in America in an edict issued by the Spanish Governor of Louisiana, Don Alexandre O'Reilly, on February 12, 1770. Although intended to regulate surgery, the edict is a milestone in the history of pharmacy in America since it proclaimed that:

Medicine. . .embraces three parts, namely medicine proper, which is the science of recognizing diseases, and the

¹ See the writer's "America's First Pharmacy Laws," in *Journal of the American Pharmaceutical Association*, Practical Pharmacy Edition, III (1942), 162-169, 214-221.

² See the writer's "Colonial Laws Pertaining to Pharmacy," in *Journal of the American Pharmaceutical Association*, XXIII (1934), 1236-1242.

³ The South Carolina Act prohibited the employment of slaves and negroes by an apothecary, and forbade their receiving instruction in drugs and poisons. The Virginia Act did regulate the practice of the apothecary, but he was treated as a second-rate physician and permitted a scale of fees half those permitted the physician for the same services.

⁴ The country's first "abortion law" is also to be found in the edict of Don Alexandre mentioned below. It is not included in this list of "firsts" since it pertained to surgeons particularly rather than to apothecaries or drugs.

relation which they have with remedies, and of prescribing the latter together with the diet. The other two parts, which are surgery and pharmacy, are its attendants and have their special field. Surgery includes the use in general of the hands and of external remedies. Pharmacy is concerned, generally speaking, with the preparation of remedies.⁵

It was perhaps this early acknowledgment that pharmacy has a distinct function to perform, which accounts in part for Louisiana's readiness to pass and enforce regulatory legislation after 1808.

Moreover, Don Alexandre's edict contained other important items, and probably the earliest American attempt to control the quality of drugs is to be found in the provision that:

Surgeons shall be always ready to open and show to the physician the place where they keep their remedies so that they may be inspected and thrown out if they are bad.

The next appearance of such a regulation is also in Louisiana, in an 1808 Act of the legislature of the Territory of Orleans, later to be discussed.

Likewise, the prototype of present poison laws is to be found in Don Alexandre's pronouncement that:

Every surgeons [*sic*] who shall sell suspected drugs and such as can be abused by others than persons of honor, and without having received therefor a certificate in writing, shall personally answer for all evils which shall result and shall be adjudged an accomplice.

While it is true that the subject of poisons was included in the slave laws of some of the southern English colonies before this time,⁶ this is the first enactment whose intent and method are basically the same as today's laws. Again, the next law of this nature was the 1808 Act of the legislature of the Territory of Orleans.

This 1808 Act is by far the outstanding enactment in the history of pharmaceutical legislation. It was called, "An Act concerning Physicians, Surgeons and Apothecaries," and was approved on March 23, 1808.⁷

⁵ This and the next two translations from the edict are from D. C. McMurtie, "A Louisiana Decree of 1770," in *New Orleans Medical and Surgical Journal*, LXXXVI (1933), 7-11.

⁶ "Colonial Laws Pertaining to Pharmacy," *loc. cit.*

⁷ *Acts Passed at the First Session of the Second Legislature of the Territory of Orleans* (New Orleans, 1808), pp. 24-31.

In Section 1 of the Act, an examination and license were required of pharmacists for the first time in the United States:

...no person shall presume to practice, in the Territory of Orleans, as physician, surgeon or apothecary, without first exhibiting satisfactory proof of his having qualified himself as such, by previous studies, which shall be made to appear by a diploma of any university or school in which he may have pursued his studies. The candidate shall exhibit said diploma to the Mayor of the City of New-Orleans, who shall fix on a day, and shall appoint four physicians or surgeons from among the oldest practitioners, whose duty it shall be publicly to examine the candidate, and give him a certificate of admission, if he should be admitted. . . .

The next state to pass such a law was South Carolina in 1817 (Louisiana had already amended its law in 1816). There followed Georgia in 1825, New York in 1832 (for New York City only), Mississippi in 1844 (for the County of Adams only), and Alabama in 1852.⁸ None of the other states enacted such legislation until 1870 and after.⁹

Section 2 of the 1808 Act was the first enactment by an American legislature concerning deteriorated drugs, and the first such enactment to include the pharmacist:

...every physician, surgeon or apothecary, who shall sell, or cause to be sold, remedies or drugs, which shall be proved to have been, at the time of selling the same, injured, moulded, discomposed, or sophisticated, shall, on conviction, forfeit and pay the sum of five hundred dollars, to the benefit of the hospital of the poor of New-Orleans.

The next similar law was one concerning adulterated drugs passed by the Florida legislature in 1832.¹⁰ Here also the rest of the country was slow: only about six states had passed such laws by 1850.¹¹

Section 3 of the 1808 Act was the first legislative enactment of a poison law in the United States. Although present day poison laws require the pharmacist to get the information orally

⁸ All but the Mississippi legislation are discussed in the writer's "America's First Pharmacy Laws," *loc. cit.* The Mississippi law is in, *Laws . . . of Mississippi*, 1844 (Jackson, 1844), pp. 315-318.

⁹ See E. Kremers and G. Urdang, *History of Pharmacy* (Philadelphia, 1940), 200-201. It is an interesting problem for the student of the social history of the United States to determine why states in the South were so far ahead of the rest of the country in enacting such laws.

¹⁰ *Compilation of the Public Acts of the Territory of Florida* (Tallahassee, 1839), 122.

¹¹ These statements are not made with finality since the writer has not quite completed his study of this phase of pharmaceutical legislation. The six states noted were: Massachusetts, 1836; Vermont, 1839; Rhode Island, 1844; Mississippi (for the County of Adams only), 1844; Wisconsin, 1846; and Virginia, 1848.

and to record it in a poison register himself, and the laws enumerate the poisons covered, the similarity of the 1808 provision with contemporary legislation should be noted. The only important omission was the present requirement concerning poison labels. The provisions were:

...no physician, surgeon or apothecary, shall sell, give, or in any way, directly or indirectly, part with any suspicious or dangerous remedy, but on application in writing of heads of families of good reputation.—And it shall be the duty of said heads of families, in said application in writing, to state for what use said remedy is wanted, the day on which said remedy was delivered, and receive [*sic*] the name, the quality, and the quantity of said remedy. Said application in writing shall be the only means of defence allowed to the seller, in case said remedy should have been made use of with evil design; and should the seller prove unable to exhibit such a writing for his discharge, he shall be deprived of the exercise of his profession, and shall forfeit and pay the sum of one thousand dollars, to the benefit of the hospital of New-Orleans.

The next American poison law was enacted twenty years later in New York,¹² and only about six other states had also done so by 1850.¹³

Thus the Act of 1808 was important not only because of its provisions, but also because they were promulgated so much in advance of the rest of the country.

In 1816 the Act was revised,¹⁴ and thereafter there were revisions or amendments in 1817,¹⁵ 1820,¹⁶ 1840,¹⁷ 1841,¹⁸ and 1845.¹⁹ We need be concerned here only with those portions of these revisions that come within the scope of the title of this paper.

The 1816 revision (technically the first act of its kind passed by a *state* legislature) gave the power of appointing the medical

¹² *Revised Statutes of the State of New York* (Albany, 1836), II, 579.

¹³ These statements also are not made with finality. The six states noted were: Georgia, 1835; Missouri, 1835; Alabama, 1835; Wisconsin, 1846; Michigan, 1846; and New Hampshire, 1848.

¹⁴ *Acts Passed at the Second Session of the Second Legislature. . . of Louisiana* (New Orleans, 1816), pp. 84-86.

¹⁵ *Acts Passed at the First Session of the Third Legislature. . . of Louisiana* (New Orleans, 1817), pp. 90-94.

¹⁶ *Acts Passed at the Second Session of the Fourth Legislature. . . of Louisiana* (New Orleans, 1820), pp. 30-32.

¹⁷ *Acts Passed at the Second Session of the Fourteenth Legislature. . . of Louisiana* (New Orleans, 1840), pp. 99-101.

¹⁸ M. M. Robinson, compiler, *Digest of the Penal Law of the State of Louisiana* (New Orleans, 1841), 111.

¹⁹ *Acts of the First Session of the Seventeenth Legislature. . . of Louisiana* (New Orleans, 1845), p. 68.

board to the governor of the state, and, most important, added to the board of four physicians, one apothecary. Certainly if the board created by the 1808 Act does not lift the title of the "First American Board of Pharmacy" from a South Carolina Board of 1818,²⁰ this board—legally required to contain a pharmacist—is entitled to that distinction.

It is also noteworthy that the 1816 Act did not require the display of a diploma—a provision in the 1808 Act with which few apothecaries could conform since there was no American school of pharmacy at the time.

The 1817 revision created an additional board for a "Western District" and retained the New Orleans board for an "Eastern District." Significantly, the Act required the apothecary on the Eastern Board to "only take part to the examination of apothecaries." This provision meant that technically a distinct board was instituted for the examination of apothecaries. However, this provision did not prevent the apothecary, A. Delpeuch, from acting as secretary of the Eastern Board in 1838.²¹ Mr. Delpeuch has momentarily the distinction of being the first to have served on a state pharmacy board by virtue of his being a pharmacist; however further research may reveal the name of his predecessor or predecessors between 1816 and 1838.

An entirely new provision appeared in the 1820 revision: "Nothing . . . shall be so construed as to prevent any person residing in the county of New Orleans from selling medicines which shall have been purchased from any legal apothecary, and which have been plainly labelled by said apothecary." This provision shows a better appreciation of legal nicety, and a clearer intent to protect the apothecary, than its only predecessor—a similar provision in a South Carolina Act of 1817.²²

The 1840 revision is of interest to pharmacy only in that it added another apothecary to the Eastern Board. In the few other states that had laws requiring the licensing of apothecaries, the boards were composed entirely of physicians.²³

Louisiana, however, was too far in advance of the rest of the country. In 1852 the legislature decided that a diploma from

²⁰ See J. H. Hoch, "The First American Board of Pharmacy," in *American Journal of Pharmacy*, CIV (1932), 752.

²¹ Gibson's *Guide and Directory of the State of Louisiana and the Cities of New Orleans and Lafayette* (New Orleans, 1838), 269.

²² The South Carolina statute permitted merchants to sell "medicines already prepared." *Acts and Resolutions of the General Assembly of the State of South Carolina, 1817* (Columbia, 1818), p. 33.

²³ "America's First Pharmacy Laws," *loc. cit.*

a medical college was enough to practice medicine, "allopathic or otherwise," surgery or midwifery, "without having to procure any further license." All contrary acts were repealed.²⁴ The boards thus came to an end, and with them the licensing of apothecaries, although they were not specifically mentioned in the 1852 Act.

It has already been intimated that the legislation in Louisiana met with a good measure of success. Particularly is this true with regard to the licensing provisions. For, while there is a record of only six apothecaries licensed under state laws in the rest of the country before 1868,²⁵ this writer has compiled a roster of at least one hundred twenty-four licensed apothecaries in Louisiana by 1847.²⁶

In 1842, Dr. Thomas M. Logan, of Charleston, South Carolina, compared the situation in his home state with that in Louisiana thus:

... a more wholesome state of things exists in Louisiana. No state in the Union is better protected against impositions of all kinds in medicine. . . . Medical diplomas having become of late as plenty as pocket knives, the board have hence assumed to themselves the right of examining all applicants, without respect to any certificate or diploma whatever. . . . They have assumed more power than the law grants.²⁷

Dr. Logan moved to New Orleans in the next year.²⁸ There he may have found things less to his liking than he had been led to believe, for in 1844 the *New Orleans Medical Journal*²⁹ was far less sanguine concerning the laws:

... the evil against which the law was leveled, has been only partially corrected; the spirit and even the letter of the law has been violated or evaded under various pretences, and we now see established in every quarter of our City, those who are not enrolled on the *ad eundem* list, and who nevertheless practise every branch of the profession, and that too without molestation or restriction our Medical Board of examiners, either connive at this open, this public infringement . . . and positive violence of our statutes, or neglect to discharge an important and solemn duty. . . .

²⁴ *Acts Passed by the Fourth Legislature, . . . of Louisiana* (New Orleans, 1852), p. 103.

²⁵ One in South Carolina in 1818 and five in Georgia before 1868. "America's First Pharmacy Laws," *loc. cit.*

²⁶ "A Roster of the Licensed Apothecaries of Louisiana, 1816-1847," to be published in *Journal of the New Orleans College of Pharmacy*.

²⁷ Included in the "Report. . . on. . . Medical Legislation," in *Transactions of the Medical Society of New York*, VI (1844-1846), Appendix, p. 46.

²⁸ Though he became prominent in New Orleans, he moved on to California in 1849. J. M. Toner, "Life and Professional Labors of Thomas Muldrup Logan," in *Transactions of the Medical Society of California*, 1875-1876, p. 136 *et seq.*

²⁹ May 1844, p. 82.

Two years later a similar complaint was voiced in the *New Orleans Medical and Surgical Journal*.³⁰ The boards were called guilty of "negligence" and "supineness" and the laws deemed "virtually a dead letter." "Scores of physicans and druggists" were illegally practicing. There was a crying need for reform and unless such was forthcoming the opinion was expressed that "the laws regulating the profession had as well be repealed."

The reform was accomplished, for in 1846 and 1847 the Board began to advertise extensively in the daily press the names of licensed physicians, dentists, midwives, and apothecaries. Those who had not complied with the law were directed "to present themselves before the Medical Board" within thirty days or suffer prosecution. Consequently the number of licensed practitioners increased; the number of licensed apothecaries rose from less than forty in 1846 to at least one hundred twenty-four in 1847.³¹

These advertisements, however, are not the first record we have of licensed practitioners. Perhaps the first published list of registered pharmacists in the United States appeared in 1838 in *Gibson's Guide and Directory of the State of Louisiana and the Cities of New Orleans and Lafayette*.³² This list of twenty-six licensed apothecaries and the years of their license follow:

F. Grandchamp, L. J. Dufilho, 1816; M. Cannon, 1821; A. Depeuch, 1825; V. Ruhl, E. Pinquet, P. F. Duconge, L. Gamatis, A. Oliver, G. Morgan, N. A. Peychaud, 1832; P. Landes, J. Nutge, T. N. Branier, 1833; L. Deloche, 1834; E. L. Madeleine, J. L. Piuoc, U. A. David, E. Lauener, M Fitzpatrick, 1835; D. Castleman, G. Rossi, H. Meza, J. Macarthy, J. S. Shaw, 1837; M. D. Martin, 1838.

Thus Richard Johnson of South Carolina must relinquish the title of first registered pharmacist in the United States.³³ This title must go to either "Francois Grandchamps, chemist and druggist, member of the Medical Society," whose place of business (in 1822) was at "43 Royal cor. St. Louis,"³⁴ or L. J. Dufilho, whose place of business was probably at 63 Chartres Street,³⁵ both in New Orleans. (It is fitting that the latter location has

³⁰ II (1846), 688.

³¹ These advertisements appeared almost daily in *Le Courier de la Louisiane* from June 22 to August 8, 1846, and from June 2 to August 21, 1847; and in *The Daily Picayune* from June 26 to August 5, 1846.

³² P. 270.

³³ See Hoch, *op. cit.*

³⁴ J. A. Paxton, *The New Orleans Directory and Register* (New Orleans, 1822), 153.

³⁵ A "druggist &c." was located at that address in 1822 under the name of Joseph Dufilho, Jr., *Ibid.*, 135.

been chosen for the site of a Museum of Pharmacy which Dean John F. McCloskey and Professor Edward J. Ireland of the New Orleans College of Pharmacy of Loyola University are sponsoring.) However, both Grandchamps and Dufilho may have to give up the title: the above list is for New Orleans alone as compiled in 1838 by Gibson, and it is possible that earlier licenses were issued outside of New Orleans or that there were licenses issued between 1808 and 1816 that escaped Gibson's attention. Further research may bring these to light.

In seeking the motivating forces behind the regulatory legislation, there is a temptation to ascribe Louisiana's preeminence in that field to its Franco-Spanish tradition. Unquestionably it was important, for it was probably that tradition which was behind the principle of separatism proclaimed by Don Alexandre and behind the references to the "profession" of apothecary in the Act of 1816 and after.

The writer does not feel that this tradition alone can be credited for the preeminence of Louisiana, but the evidence of other responsible factors is not conclusive.

Thus the inclusion of apothecaries in the examining boards seems to indicate that the apothecaries exercised a benevolent influence over the legislation. On the other hand, when a committee of the House of Representatives (1817) recommended the repeal of the requirement of the examination and licensing of apothecaries, it reported that it was "substituting in the bill two sections tending to prevent the frauds which merchants of that class are able to perpetrate on the public."³⁶ This suggests that the legislature was seeking to protect the public from such evils as misbranding, adulteration, careless handling of poisons, and prescribing, by the apothecary.

Another possibility is that the legislation was originally sponsored by the medical profession to regulate itself as well as the apothecary. In support of this is the fact that when the committee mentioned above was appointed on December 5, 1816, it was directed to consult with the president of the medical board in order to determine the effects of the 1816 Act.³⁷ Furthermore, the committee's report included the statement that it preferred not "to insist on the examination of apothecaries which had been

³⁶ Translation, *Journal de la Chambre des Représentants, . . . de la Louisiane, 1816-1817* (New Orleans, 1817), 37.

³⁷ *Ibid.*, 17.

urged in the law submitted to us."³⁸ It is a warranted assumption that the urging and the law submitted came from the president of the medical board. Furthermore, the committee's recommendation was not heeded.

Nevertheless, three facts suggest that the medical profession was not always in a position to sponsor such legislation in general, and the portions pertaining to pharmacy in particular. First, Louisiana did not follow the general practice of actively associating local medical societies with the provisions of the law. Second, as in the rest of the country, the medical faculty was too much concerned with more serious species of quackery to give its efforts to the regulation of pharmacy. When the faculty at last lost out in 1852 ("Allopathic doctors had had it all their own way for centuries," declaimed one Louisiana legislator,³⁹) it was after a struggle that had begun at least as early as 1817, when attempts were made to repeal the legislation.⁴⁰ Third, the medical profession itself was not above reproach. An 1802 visitor reported:

... no profession is so lucrative at New-Orleans as that of a physician. But a physician there is also a surgeon, apothecary, and man-widwife. As the demon of the day decrees, he prescribes, phlebotomizes, mixes medicines, and uses the forceps.⁴¹

He came to the conclusion that "there the gentlemen of the faculty are a disgrace to the profession."⁴² Such conditions cried for correction, and the possibility cannot be ruled out that the Act of 1808 may have been passed over the opposition of the faculty. At least that law contained some stringent regulations of medical men that they may not have liked.⁴³ In this connection it should also be noted that it was loose conditions in the profession that brought the wave of enforcement in 1846 that has been previously discussed.

Obviously there is no easy accounting for Louisiana's pioneer rôle in the regulation of pharmacy: the tradition of separatism, the interest of the more ethical medical practitioners, the desire

³⁸ Translation, *Ibid.*, 37.

³⁹ *Official Report of the Proceedings of the House of Representatives, First Session, Fourth Legislature (Louisiana), 1852, (n. p., n. d.), 73.*

⁴⁰ *Journal de la Chambre des Représentans. . . de la Louisiane, 1816-1817 (New Orleans, 1817), 51, 53, 58; and Journal du Senat de la Louisiane, 1816-1817 (New Orleans, 1817), 38.*

⁴¹ Berquin-Duvallon, *Travels in Louisiana and the Floridas in the Year 1802*, translated by John Davis (New York, 1806), 45.

⁴² *Ibid.*, 112.

⁴³ *E. g.*, Particularization of physicians' bills; differentiation between family physicians and consultants; limitations on fees.

of professional recognition by a few ethical apothecaries, and the desire of the legislature to protect the public from abuses, are all in evidence and probably all combined to give Louisiana its foremost position.

If the historian finds in Louisiana's unique position in the regulation of pharmacy evidence of a culture pattern different from the rest of the United States, then in the conditions that led to the repeal of such regulations he will find evidence of Louisiana's assimilation of the culture pattern of the rest of the country. For the repeal of the legislation in 1852 came not from conditions peculiar to Louisiana, but from conditions characteristic of the entire American scene.

First was the primitive condition of travel and communication in the vast new nation. There is evidence that this condition in Louisiana made the licensing legislation difficult of administration. In 1846 it was pointed out that the members of the Western Board resided "at a distance from each other, and it is almost impossible ever to get a sufficient number together to form a quorum to grant licenses."⁴⁴

Another characteristic of that age was the reliance upon, if not belief in, the doctrine of freedom of the individual—particularly his freedom of enterprise, and the economic doctrine of *laissez-faire*. In Louisiana the arguments of the individualists were used with telling force against the regulatory legislation. In 1844 the *New Orleans Medical Journal* had this to say:

In a Republican Government like ours, where every man claims the right (and generally exercises it too) to follow whatever occupation or profession most congenial to his own feelings, or best calculated to "put money in his purse," without regard to, and in defiance of, all legislative enactments, we must expect them to resist every restriction which may tend to interfere with this high prerogative, or to confine them to their legitimate business or avocations. To this propensity, almost instinct, inherent in the American mind, the public for whose health and well-being these laws were enacted, lends its patronage and powerful influence.⁴⁵

Thus it is not surprising that in the agitation in Louisiana for repeal in 1852 "some of the leading practitioners . . . sustained the claim that in a republican form of government every

⁴⁴ *New Orleans Medical and Surgical Journal*, II (1846), 689.

⁴⁵ May 1844, p. 82.

man had the unrestricted right to follow any occupation or profession for the purpose of gaining a livelihood, and that repressive legislation in this respect was oppressive and contrary to the rights of the individual."⁴⁶ Moreover, it is to a member of the Louisiana legislature, who was also a "practising physician," that there must go either the discredit for a most demagogic rendition of the argument, or the credit for reducing it to absurdity. In supporting the repeal of the legislation in 1852 this "Mr." Day, after mentioning rather disdainfully a "wild agrarian notion of our natural rights," went on to say:

If, Mr. Speaker, men desired to dose themselves with medicine, at the hands of ignorant and unskilled persons, let them have that privilege. Let the sacrifice of human life extinguish the fires of its own ignorance and appease the moloch of its own creation.⁴⁷

The final characteristic of the American scene which helps to account for the repeal of the legislation in Louisiana, was the ease with which state legislators could be "persuaded"—by fair means or foul. Two authorities agree that such persuasion was behind the repeal. Writing in 1892, Dr. L. F. Salomon attributed the repeal to "the sufficient influence [which] had been brought to bear upon the legislature."⁴⁸ Dr. S. E. Chaillé, writing in 1878, was less polite:

They were repealed by the influence, as was publicly reported at the time (a report which I never heard disputed), of the notorious "cancer doctor, Dr. Gilbert," who, as was alleged, visited the capital at Baton Rouge, and there judiciously administered champagne, oyster suppers, and similar seductions, such as experience has proved to be persuasive with the ordinary American legislator.⁴⁹

Thus Louisiana succumbed to the freedom in medical and pharmaceutical practice prevailing⁵⁰ in the rapidly growing nation.

⁴⁶ L. F. Salomon, "Sanitary and Medical Organization," in *Biographical and Historical Memoirs of Louisiana* (Chicago, 1892), I, 124-125.

⁴⁷ *Official Report of the Proceedings of the House of Representatives, First Session, Fourth Legislature* (Louisiana), 1852, (n. p., n. d.), 72-73.

⁴⁸ *Op. cit.*, I, 125.

⁴⁹ S. E. Chaillé, "History of the Laws Regulating the Practice of Medicine. Etc., in Louisiana, 1808-1878," in *New Orleans Medical and Surgical Journal*, N. S., V (1878), 915.

⁵⁰ In 1842 only Louisiana, Georgia, New Jersey, and New York were deemed to have laws regulating medicine. "Report . . . on . . . Medical Legislation," *loc. cit.*, Appendix, p. 37 et seq.

THE BANKS EXPEDITION OF 1862

By GEORGE WINSTON SMITH

During every American war, armchair strategists and self-interested observers have been eager to offer bizarre plans for military adventures. Particularly in the Union's conduct of the Civil War the ambitions of politically-minded generals and the influence of profit-hungry pressure groups led to decisions that had far-reaching implications.

One oft-repeated project of 1861-1862 was a proposal to conquer Texas. Even though the main Confederate armies were still unbroken, considerable stretches of the Mississippi River remained in Southern hands, and obstacles to transportation and supply were most apparent, schemes for the conquest abounded. Hardly had Sumter fallen when E. S. Hamlin, a friend of the radically antislavery Secretary of the Treasury, Salmon P. Chase, suggested that an army composed mostly of Germans should go to the relief of German settlers in West Texas.¹ Montgomery Blair, the less radical Postmaster General, favored a similar plan for the quixotic reason that "it would forever extinguish the darling scheme of the disunionists to conquer Mexico."² Frequently, after that, during the first year of the war, the detachment of Texas from the Confederacy received consideration as a military strategem. In December, General George B. McClellan's plan to invade the State simultaneously from its Northern border and the Gulf won the approval of Lincoln's cabinet.³ The General, however, repudiated his own plan a month later, apparently because he feared the cost in manpower of withdrawing so many troops from the Army of the Potomac.⁴ But about the same time that McClelland abandoned his idea, Secretary of War Stanton and General Benjamin F. Butler, at a Sunday morning breakfast in the Secretary's home, concocted a similar plot designed to win immediate popularity for the ambitious Massachusetts general. They planned that, after

¹ E. S. Hamlin to Salmon P. Chase, April 23, 1861, Chase MSS., VI (Historical Society to Pennsylvania Library, Philadelphia).

² Montgomery Blair to Simon Cameron, May 17, 1861, Cameron MSS., XI (Division of Manuscripts, Library of Congress).

³ Salmon P. Chase diary MSS., December 10, 1861 (Division of Manuscripts, Library of Congress).

⁴ Malcolm Ives to James Gordon Bennett, January 27, 1862, Bennett MSS., (Division of Manuscripts, Library of Congress).

landing with a force at Indianola, Butler should march to San Antonio. There he could "arm the Union German population and other Union men and attempt to revolutionize the State and detach it from the Confederacy." His numbers would then be augmented by troops whom Kansas' radical Senator "Bloody Jim" Lane would lead into Texas from Arkansas.⁵ A short while after the Stanton-Butler breakfast, John Charles Frémont, seeking to reestablish his military reputation after his unfortunate experiences in Missouri, outlined to Stanton an analogous proposal.⁶

Grandiose as these proposals of martial enterprisers might seem, they were matched by the ambitions of Northern economic leaders. Even before the war, abolitionist propagandists made the North aware that a considerable number of German immigrants, hostile to the slave-system, had located in Western Texas. In 1857, Frederick Law Olmsted, a brilliant young Northern journalist, published a picturesquely written travel book entitled *A Journey Through Texas* that did much to awaken interest in the subject. In this he minutely described the healthy West Texas country, and sketched the idyllic life of the German "free laborers" who tilled their farms "happy in the possession of freedom undebilitated by mastership or slaveship."⁷ Amid the popular reception of this volume, Olmsted attended a dinner at the home of the great New England cotton manufacturer, Amos A. Lawrence, who had also invited the principal men of the Kansas Aid Society. There the Texas traveller discussed the advisability of settling the Southwest with northern laborers, and urged the introduction of railroads and factories to "regenerate" the country.⁸ The Society, following its intervention in Kansas, was casting about for new areas of profitable conquest. Many of its leaders thought Texas would afford just such opportunity. Although the Panic of 1857 halted any definite action,

⁵ "Memorandum, consultation with Gen. Butler at Mr. Stanton's house after breakfast Sunday morning, Jan. 19, 1862", Edwin M. Stanton MSS., II (Division of Manuscripts, Library of Congress); [Concord] *New Hampshire Patriot*, March 12, 1862.

⁶ John C. Frémont to Edwin M. Stanton, February 10, 1862, Stanton MSS., III.

⁷ Frederick Law Olmsted, *A Journey Through Texas; Or A Saddle-Trip On the South-western Frontier* (New York, 1857), 169-209. This volume was based upon a series of letters printed in the *New York Times* between March 15 and June 7, 1854. The "Texas letters", together with materials from Frederick Olmsted's notes, were edited by his brother, John, for the account published in 1857. See, Broadus Mitchell, *Frederick Law Olmsted, A Critic of the Old South* (Baltimore, 1924), xiv.

⁸ For brief mention of this meeting, see, Frederick Law Olmsted to Edward Atkinson, November 5, 1861, Atkinson MSS. (Massachusetts Historical Society Library, Boston).

New England capitalists did not forget the resources of the Lone Star State.⁹

When armed conflict came in 1861, one young cotton spinner in particular became a powerful advocate of Texas' "regeneration" under the Union. Only thirty-five years of age at the beginning of the war, Edward Atkinson already was manager (treasurer) of numerous mills, and, by virtue of his aggressiveness and ability, was a rising figure in the industry.¹⁰ Late in 1861, he published a pamphlet which immediately aroused much comment. Bearing the title *Cheap Cotton by Free Labor*, it proposed the transformation of Southern agriculture by a wholesale migration of white laborers into the State of Texas. If slavery were overthrown "by the competition of free labor on the fertile soil of Texas," Atkinson saw the prospect of producing from ten to fifteen million bales of cotton per year on the State's ten million acres. That would be two or three times the crop previously raised in the entire South. The "cotton aristocracy," unable to grow enough cotton to meet the demands of the spinners, had exacted exorbitant prices for their crop in previous years. It was the right of the northern business and laboring man alike to acquire "a share in this profitable branch of agriculture." Moreover, the soldiers fighting the war for the Union had a right to demand a portion of the country as compensation for subduing the rebellion. Texas should be open for their occupation. The Indian territory between Texas and Kansas might also become a free State, and if a railroad were constructed from St. Joseph, Missouri, to Galveston on the Gulf, it would be a pathway along which "free labor's millions" might advance into a land of plenty.¹¹

A portion of the New England press hailed Atkinson's pamphlet with enthusiasm; both the *Christian Register* and *The Continental Monthly* published generous extracts.¹² But propaganda for the seizure of Texas was not mere editorial fervor. During December, 1861, a group of Massachusetts abolitionists

⁹ Samuel A. Johnson, "The New England Emigrant Aid Company", pp. 263-264, unpublished doctoral dissertation, dated 1935, in the library of the University of Wisconsin, Madison.

¹⁰ Harold F. Williamson, *Edward Atkinson, The Biography of an American Liberal, 1827-1905* (Boston, 1934), 3.

¹¹ [Edward Atkinson], *Cheap Cotton By Free Labor: By A Cotton Manufacturer* (Boston, 1861), *passim*.

¹² William R. Deane to Edward Atkinson, October 22, 1861, Atkinson MSS. There is an unsigned review in "Literary Notices", *The Continental Monthly: Devoted to Literature and National Policy* (New York and Boston, 1862-1864), 1 (1862), 226. See also, Edward Atkinson, "Is Cotton Our King?" in *ibid.*, 247-256.

and politicians formed the Emancipation League to work for several antislavery objectives. In his presidential address at the inaugural meeting, George S. Boutwell singled out Atkinson, who was seated on the platform, and praised his pamphlet as "worthy of the consideration of everybody." He then proceeded with rhetorical flourishes to paraphrase Atkinson's argument in favor of the economic exploitation of the South.¹³ Frederick Law Olmsted also was sanguine; he inquired enthusiastically of Atkinson concerning the possibility of an expedition to occupy Texas. While promising to call the project to the attention of New York editors, he suggested that a memorial to Congress bearing the signatures of the principal cotton manufacturers would "have a good effect." Atkinson should start with a few "good names" in Boston, and he would get "a respectable addition" in New York.¹⁴

In the spring of 1862, Atkinson began to incorporate these suggestions. Frequently importuning Senator Charles Sumner, he followed closely the reported action of the Senate Committee on Territories, which, rumor declared, was contemplating a Texas expedition.¹⁵ The month of May found Atkinson visiting Washington, where he personally urged upon members of Congress the advisability of "an army of colonization."¹⁶ Although he was not successful in securing immediate action, it was undeniable that the Texas question had become a matter of interest in the capital. Secretary Chase, for example, conferred with his subordinate from New Orleans, George S. Denison, about it. Denison, himself a former "Yankee" resident of Texas, was eager to act, and submitted to his superior a written statement which outlined the political and economic advantages of a movement against West Texas.¹⁷

A plan to reconquer Texas by mass immigration was not fantastic to a people who lived with a tradition of migration. The oldest living men had seen a wilderness stretching from the Appalachian mountains to beyond the Mississippi River transformed by a transplantation of family and community

¹³ Boston *Liberator*, December 20, 1861.

¹⁴ Frederick Law Olmsted to Edward Atkinson, October 31, November 5, 1861, Atkinson MSS.

¹⁵ Charles Sumner to Edward Atkinson, March 5, 1862, *ibid.*

¹⁶ Edward Atkinson to "Ned", April 30, 1862, *ibid.*

¹⁷ George S. Denison to Salmon P. Chase, May [n.d.], 1862, in *Diary and Correspondence of Salmon P. Chase* (Annual Report of the American Historical Association for the year 1902, Washington, D.C., 1903), II, 300-306; Salmon P. Chase to A. Banning Norton, April 21, 1862 (Letter press copy), Chase Letterbooks (Historical Society of Pennsylvania).

groups. If characteristic American optimism and wartime emotional instability encouraged absurd hopes it was an error of degree rather than an aberration from well-established principles of population movements. Men of prominence were eager that such a plan as Atkinson's should be put into operation. Even the conservative Senator James R. Doolittle of Wisconsin wished Texas might be made a "free" State.¹⁸ Senator John Sherman hoped it would be possible to detach the rich Arkansas cotton region as well as Texas from the Confederacy. "Texas and Arkansas," he wrote, "can with the free labor that can easily be thrown there, grow enough cotton for the world."¹⁹ According to Sherman, his brother General William T. Sherman had also come around to a belief that "loyal people should be colonized to [sic] the South to hold and occupy the confiscated estates of the rebels."²⁰ Amos A. Lawrence, the Massachusetts cotton manufacturer, had similar convictions: "The obstinacy of the rebels indicates it will be necessary to ruin them completely and settle their lands with Yankees. . . . The Yankee settlers in the South will get a good day's work out of the negroes even if they are free. . . ."²¹ Secretary Stanton also explained, in his annual report for 1862, that "armed settlements" upon "government lands" in Texas was a favored policy. He noted, ". . . Thousands in the Northern and Western States are impatiently waiting the signal of military movement to plant their homes in the best territory of this continent and bring it back to the Union. . . ."²²

Regardless of their interest in the imperialistic aspects of the Texas conquest, Northern cloth manufacturers were acutely conscious of a shortage in the cotton supply. From the earliest days of the war, cotton spinners voiced concern over the restricted flow of the staple into their mills.²³ At first the blockade did little to check cotton exports from the South, but early in 1862 the decline in bales forwarded began to be noticeable.²⁴ In addi-

¹⁸ James R. Doolittle to his wife, June 3, 1862, Doolittle MSS., II (The State Historical Society of Wisconsin Library, Madison).

¹⁹ John Sherman to William T. Sherman, January 2, 1863, in Rachel Sherman Thorndike, ed., *The Sherman Letters* (New York, 1894), 177-178.

²⁰ John Sherman to Salmon P. Chase, September 28, 1862, Chase MSS., XI (Historical Society of Pennsylvania).

²¹ Amos A. Lawrence to Robert Mason, August 26, 1862, in William Lawrence, *Life of Amos A. Lawrence, With Extracts From His Diary and Correspondence* (Boston and New York, 1888), 180.

²² *The War of the Rebellion: A Compilation of the Official Records of the Union and Confederate Armies* . . . (Washington, D.C., 1880-1901), Series 3, II (1899), 912. This report was dated December 1, 1862.

²³ Amos A. Lawrence to William Appleton, May 31, 1861 (Letter press copy), Lawrence Letterbooks, IV (Massachusetts Historical Society Library, Boston); *Id.* to Henry Wilson, July 10, 1861 (Letter press copy), *ibid.*

²⁴ *The American Annual Cyclopaedia and Register of Important Events of the Year 1861* (New York, 1862-1903), I (1864), 114.

tion, there was fear that blockade runners would allow English manufacturers to get raw cotton at such low prices that they would be able to undersell the American finished goods in the world market.²⁵ By the late spring of 1862, the Northern mills, with 100,000 looms, 5,000,000 spindles, and a yearly demand for 700,000 bales were sorely pressed. Until May 1 only 3,600 bales were shipped from Nashville. The coastal expedition of November, 1861, to open the outlets of North and South Carolina did not fulfill expectations since only a small quantity of dirty and unginned Sea Island cotton fell into Union hands. The capture of New Orleans also raised great hopes for the trade, but that was another disappointment. Instead of the two million bales usually delivered for shipment at that entrepot only 38,000 were received in 1862. Union lines did not extend far enough into the interior to control the great sources of supply around New Orleans, and in spite of General Benjamin F. Butler's promise of safe transit there was little cotton voluntarily shipped into the city, presumably because "the military commander failed to inspire confidence among the planters in respect to the safety of their property."²⁶

Forced by the light supply from the South to look abroad for cotton, American manufacturers began to import a short-staple variety from India. In 1862, the total cotton imports of the New York port were 70,565 bales.²⁷ But being of poor quality it was relatively unsatisfactory, as well as limited in quantity.²⁸ Subsequently the manufacturers began to search out any clue to an additional source of supply. Southern Illinois was a field of development for a fine, white-lint, short-staple product, which, however, was never available in large amounts.²⁹ California and Utah also received serious consideration as possible producing areas.³⁰ At the same time the Far East, Senegal, Brazil, Nicaragua, and Jamaica were all publicized for the relief they might offer in the emergency.³¹ Wily New England mer-

²⁵ Adam Gurowski to Salmon P. Chase, October 13, 1861, Chase MSS., VI (Historical Society of Pennsylvania).

²⁶ *American Annual Cyclopaedia* . . . 1862, II (1863), 227-229; Edward L. Pierce, "The Freedmen At Port Royal," in *The Atlantic Monthly* (Boston, 1857-), XII (1862), 294; Benjamin F. Butler to Reverdy Johnson, July 21, 1862, in *Official Records*, Series 3, II, 239.

²⁷ *American Annual Cyclopaedia* . . . 1862, 230.

²⁸ *Boston Traveller*, February 26, March 5, 1863.

²⁹ Springfield [Massachusetts] *Republican*, January 11, 1862; [Springfield] *Illinois State Journal*, February 20, 1864.

³⁰ *New York Evening Post*, January 28, 1863.

³¹ *New York Times*, February 7, 1863; *Philadelphia Press*, April 2, 1863; *The Merchants' Magazine and Commercial Review* (New York, 1839-1879), XLVII (1862), 193, XLVIII (1863), 257-259.

chants advertised for mattress filling at high prices, and rag-pickers followed the Union armies in Tennessee to pick up bits of cloth for shipment northward.³² Nevertheless, in spite of these rather desperate measures, by July of 1862 not less than eighty percent of the New England mills at least temporarily had closed down, and others could see at the most only two additional months of operation.³³ On the other hand, the extraordinary wartime demand for cloth made unheard of profits possible for anyone who might be able to get raw materials to spin.³⁴

With this situation existing, news spread through the North that great quantities of the staple had been sent into Western Texas; thousands of bales supposedly were lying across the border at Matamoras. A rumor also circulated that at least a million bales were ready for shipment from Texas and Arkansas, to say nothing of the 1862 crop.³⁵ It was not surprising, therefore, that by early October there was on a Washington-bound train, "a number of Boston gentlemen, urging, on behalf of the manufacturers of all New England, the early occupation of Texas, in order to obtain a supply of cotton."³⁶

In Washington this delegation met with a subcommittee of the New York merchants' National War Committee.³⁷ The motives of the latter group were somewhat obscure, but political and economic considerations blended with aggressive convictions that some kind of a Northern offensive was an immediate necessity. Only a few months before, the National War Committee of New York had come into existence as a voluntary nonpartisan agency of patriotically inclined businessmen.³⁸ In membership and techniques it was more or less a successor to the earlier New York Union Defence Committee, an organization which had been quite prominent in recruiting and outfitting troops during the

³² Boston Traveller, February 12, March 25, 1863; New Haven Journal and Courier, February 14, 1863.

³³ Edward Atkinson to "Ned", July 12, 1862, Atkinson MSS.

³⁴ Amos A. Lawrence diary MSS., July 10, 16, 21, August 6, September 10, October 2, 1862 (Massachusetts Historical Society Library, Boston).

³⁵ Hiram Barney to Salmon P. Chase, October 27, 1862, Chase MSS., I; John A. Stevens Jr. to id., July 18, 1863, *ibid.*, XII (Both letters in the possession of the Historical Society of Pennsylvania); Boston Traveller, February 23, 1863.

³⁶ "Report of the Committee Who Visited Washington On the Affairs of Western Texas", in New York Tribune, February 7, 1863. This report also was printed in pamphlet form under the same title, and with the further designation: *National War Committee Report No. 7*, New York, 1862.

³⁷ *Loc. cit.*

³⁸ New York Committee on National Affairs to Edwin M. Stanton, August 7, 1862, Stanton MSS., VIII; William Cullen Bryant to Rev. H. N. Powers, September 15, 1862, in Parke Godwin, *A Biography of William Cullen Bryant, With Extracts From His Private Correspondence* (New York, 1883), II, 179. See also, *National War Committee Reports* (New York, 1862).

first days of the war.³⁹ The National War Committee before long, however, alienated many of its conservative members because of its cooperation with the radical antislavery faction of the Republican party in matters of recruiting, an attempted "radicalization" of Lincoln's cabinet, and a rather clumsy effort to get important military commands for the rabid antislavery Generals John C. Frémont and O. M. Mitchell.⁴⁰ In most of its maneuvers it worked hand in glove with the radical and treacherous Secretary of the Treasury, Salmon P. Chase. The leader of the subcommittee sent to Washington on the Texas mission was John Austin Stevens Jr., Secretary of the New York Chamber of Commerce, and one of Chase's closest New York supporters. Stevens' father was even more firmly allied to the Treasury Department head through the powerful New York Bank of Commerce.⁴¹ Chase, whose usual complaint was that he had no voice in the conduct of governmental affairs outside of his own department,⁴² was ever eager to support a popular "cause." On the day after Lincoln's preliminary Emancipation Proclamation, he petulantly wrote to his crony, General Butler: "...we must anticipate a little the operation of the Proclamation in New Orleans and Louisiana."⁴³ An expedition to Texas, if successful, could be classified as another movement of "anticipation."

A catalytic element in the creation of such an expedition was provided by a group of unionist politicians from Texas. Most important in this coterie was Andrew Jackson Hamilton, a Representative from Texas who refused to leave Washington when his Southern colleagues turned their backs upon Congress at the outbreak of the war. Under suspicion of treason to the Confederacy, he later visited his home in Austin. But with a premonition of trouble in the offing he left there again in the summer of 1862. With the alleged aid of unionist inhabitants

³⁹ John Austin Stevens [Jr.], ed., *The Union Defence Committee of the City of New York: Minutes, Reports, and Correspondence; With An Historical Introduction by John Austin Stevens* ([New York], 1885), *passim*.

⁴⁰ George Opdyke to Edwin M. Stanton, September 4, 1862, in *Official Records*, Series III, II, 514; Chase Diary and Correspondence, 72-73 (Diary entry of September 10, 1862); *Report of the Committee Appointed to Visit the Governors of the Loyal States to Press Forward the New Levies To the Seat of the War* (National War Committee Report No. 1, New York, 1862); *New York Commercial Advertiser*, September 11, October 2, 1862.

⁴¹ For biographical sketches, see, William Bristol Shaw, "John Austin Stevens," in Allen Johnson and Dumas Malone, eds., *Dictionary of American Biography* (New York, 1928-1937), XVII (1935), 616; Alexander J. Wall, "John Austin Stevens (Jr.)," in *ibid.*, 617.

⁴² For an example of Chase's complaints see, Salmon P. Chase to Zachariah Chandler, September 20, 1862, Chandler MSS. (Division of Manuscripts, Library of Congress).

⁴³ Salmon P. Chase to Benjamin F. Butler, September 23, 1862, in Robert B. Warden, *An Account of the Private Life and Public Services of Salmon Portland Chase* (Cincinnati, 1874), 487.

in Western Texas, he escaped from closely pursuing Confederate troops to the Rio Grande. Even after that difficult hegira, according to his own report, Mexicans in the pay of the Confederate government attempted to assassinate him. Finally, however, he succeeded in boarding an American trading vessel bound for New Orleans.⁴⁴ In that Northern-held port George S. Denison of the Treasury Department warmly received him, and drafted a letter of introduction which Hamilton handed to Chase when, late in September, the Texas "hero" arrived in Washington. In his letter, Denison unhesitatingly declared that "Mr. Hamilton is to Western Texas what Brownlow, Maynard and Johnson are to East Tennessee."⁴⁵

Chase lost no time in inviting "the Texas Brownlow" to be his house guest in Washington.⁴⁶ A short while later John Austin Stevens Jr. of the National War Committee came to Chase's home with a lively interest in both Hamilton and Texas. Chase then entertained at dinner Stevens, Hamilton, and, "by accident", Stanton. In the conversation that followed the meal, Hamilton spoke with emotion about "the plight of Texas". The Secretary of the Treasury, "entering fully into his feelings", volunteered to accompany the "Unionist exile" to Lincoln's office the next day.⁴⁷ On October 6, Chase wrote that it would require considerable pressure to convince members of the administration that a military expedition to Texas was advisable, but that Hamilton was providing valuable assistance.⁴⁸ Three days later he informed another correspondent:

I am greatly encouraged in regard to our prospects. There is, to be sure, not much more ground for hope than heretofore in relation to the movements of the main armies. I fear the generals in command are not likely to exert any great motive power upon them. There seems to be a disposition, however, to organize other movements, which if rapidly combined and boldly executed, cannot fail I think to contribute largely to the speedy suppression of the insurrection.⁴⁹

⁴⁴ *Hartford Courant*, February 14, 1863; *New York Tribune*, December 8, 1863. See also, Robert G. Caldwell, "Andrew Jackson Hamilton" in *Dictionary of American Biography*, VIII (1932), 182-183.

⁴⁵ George S. Denison to Salmon P. Chase, September 19, 1862, Chase MSS., LXIV (Division of Manuscripts, Library of Congress).

⁴⁶ Chase Diary and Correspondence, 92 (Diary entry of September 23, 1862).

⁴⁷ *Ibid.*, 101 (Diary entry of October 5, 1862).

⁴⁸ Salmon P. Chase to A. Banning Norton, October 6, 1862 (Letter press copy), Chase Letterbooks.

⁴⁹ *Id.* to R. C. Parsons, October 9, 1862, *ibid.* See also, *National War Committee Report No. 7*, pp. 1-8

As October advanced and Republican defeats in the Congressional elections became more numerous, the antislavery Radicals became more emphatic in their charges that unaggressiveness in the conduct of the war was responsible for their disaster at the polls. There was renewed demand that Lincoln be "stiffened" by radical measures,⁵⁰ and at least one Radical mentioned a military dictatorship under "a bold military chieftain" unless the conservative McClellan should resign his command of the Army of the Potomac.⁵¹

Amid threats and rumors, Chase, on October 25, interviewed Lincoln concerning the removal of McClellan. When the President hedged on the probability of such an action, the Secretary urged "that at least some demonstration of activity and earnest purpose might be given by promptly and openly setting on foot the expeditions long talked of against the rebel ports on the Atlantic and the Gulf." Leaving the White House, Chase went to Stanton's office, where he related to the Secretary of War his entire conversation with the President. Stanton agreed with him in criticizing Lincoln's folly in retaining McClellan, but admitted there was not much possibility of ousting "little Mac" at that time. Chase's next step was to contact all press correspondents available and to give to them the part of the President's interview which dealt with the "Southern Expeditions". He then penned an account of the entire episode, including everything that he, Stanton, and Lincoln had said about McClellan. This he sent to his henchman, Hiram Barney of New York, with instructions to show it to a few in "the inner circle of the plan", namely, George Opdyke, William Cullen Bryant, Horace Greeley, John Austin Stevens Jr., and an additional "one or two". Lincoln had not refused to consider the new expeditions, so Chase, armed with a letter from William Cullen Bryant "as a strengthener", resolved to see the President again the next day.⁵²

Already, on October 23, The National War Committee had scored an initial victory when Stanton gave to A. T. Stewart, Peter Cooper, and other New York businessmen the authority to

⁵⁰ David Dudley Field to Salmon P. Chase, November 11, 1862, Chase MSS., V; Hiram Barney to *id.*, October 24, 1862, *ibid.*, I; Zachariah Chandler to *id.*, October 19, 1862, *ibid.*, III (The three letters are in the possession of the Historical Society of Pennsylvania); S. G. Arnold to *id.*, October 20, 1862, *ibid.*, LXVI (Division of Manuscripts, Library of Congress); John C. Ropes to John C. Gray Jr., November 9, 1862, in [Chauncey Worthington Ford, ed.] *War Letters, 1862-1865 of John Chipman Gray . . . and John Codman Ropes . . .* (Boston and New York, 1927), 19.

⁵¹ [New York] *Wilkes' Spirit of the Times*, November 1, 1862.

⁵² Salmon P. Chase to Hiram Barney, October 26, 1862 (Copy), Chase MSS., XV (Historical Society of Pennsylvania).

raise a regiment of three-year volunteers.⁵³ On October 28, the Secretary of War informed the Governors of New York, Massachusetts, Rhode Island, Connecticut, New Hampshire, Maine, and Vermont that General Nathaniel P. Banks was about to establish headquarters in New York City to organize a "Southern Expedition".⁵⁴ Chase then wrote triumphantly to Barney: "General Banks goes to New York to-night to organize forces for the Southern expedition. He is able, zealous, fruitful, and will let nothing sleep. Every assurance given in my recent letters will be fully redeemed. Activity and decisive energy will & shall characterize an action along our whole line. . . ." ⁵⁵

Indeed, Chase's enthusiasm for the somewhat inept and colorless General Banks reflected well the attitude of political expediency that characterized the projected expedition. For a number of weeks before this Banks had roved about Washington, recovering from the defeat Stonewall Jackson had dealt him at the battle of Cedar Mountain, and searching for a new command. His prewar career as a Massachusetts politician of antislavery views served to arouse some sympathy among the Radicals in search of a military hero. In late September, for example, the Washington correspondent of a New York anti-slavery newspaper declared: "General Banks is a growing man here just now. He stands very high with the Republicans, and in fact with all sorts of people. He has steadily advanced in the esteem of the government. Take Mr. Chase out of the Cabinet, and there is no man remaining half as popular as Mr. Banks. . . ." ⁵⁶ Banks' most important recommendation, however, seemed to be a negative one. For being innocent of a West Point education, the Radicals were prone to believe he was immune to whatever sinister designs professional military training had impressed upon the allegedly "proslavery" generals of the McClellan clique.⁵⁷ When, during October, John Austin Stevens Jr. and his delegation from The National War Committee visited Washington, they interviewed Banks as one of the several generals from whom might be chosen the leader of a Texas expedition. Although their report professed that they found him "familiar with and deeply

⁵³ E. D. Morgan to Edwin M. Stanton, October 22, 1862, in *Official Records*, Series 3, II, 678-679; Edwin M. Stanton to E. D. Morgan, October 23, 1862, *ibid.*, 682.

⁵⁴ Edwin M. Stanton to . . . [War Governors], October 28, 1862, *ibid.*, 692.

⁵⁵ Salmon P. Chase to Hiram Barney, October 28, 1862 (Letter press copy), Chase Letterbooks.

⁵⁶ [New York] *National Anti-Slavery Standard*, September 26, 1862.

⁵⁷ Theodore Clarke Smith, *The Life and Letters of James Abram Garfield* (New Haven, 1925), I, 238-239.

interested in the subject", they nevertheless recommended the German Radical, General Samuel P. Heintzelman, or Brigadier General George Stoneman as preferable choices.⁵⁸ Governor John Andrew of Massachusetts had none other than General John Charles Frémont in mind as his candidate for leader of the avenging host that would descend upon the plains and cotton lands of the great Southwest.⁵⁹ But apparently the Radicals were willing to accept Banks as a pliant expedient in their campaign to wear down the influence of "West Point" in the conduct of the war. At any rate, less than a fortnight after Banks established his new expedition's headquarters in New York, there came another victorious climax. On November 5, McClellan lost his command.

Once having reached New York, General Banks showed little disposition to hurry. Instead he began a rather leisurely accumulation of huge stores of equipment.⁶⁰ Soon he reported that New York and Boston merchants were greatly interested in his expedition's success.⁶¹ Certainly the merchants and manufacturers bid feverishly for the opportunity to furnish vessels and supplies.⁶² Some sizable contracts were made. John Murray Forbes of Boston, for instance, alone presented claims of \$115,000 for services rendered the expedition; and he provided but a single transport.⁶³ So unseaworthy were a number of the ships that a disclosure of their condition aroused a great deal of bitter criticism—after they had sailed.⁶⁴ William S. Abert, Banks' Assistant Inspector General, later discovered that much of the equipment given to the troops was lamentably poor if not completely unusable. One regiment had flintlock muskets that had been crudely altered to percussion. Some of the rifles could not be cocked; others had no hammers. Frequently the bayonets would not fit the pieces.⁶⁵ The bulk of the expedition left with the greater part of the ordnance stores still in New York warehouses, with the result that a single battery of artillery was all

⁵⁸ "Report of the National War Committee", in *New York Tribune*, February 7, 1863.

⁵⁹ Henry Greenleaf Pearson, *The Life of John A. Andrew* (Boston and New York, 1904), II, 125.

⁶⁰ Abraham Lincoln to Nathaniel P. Banks, November 22, 1862, in John G. Nicolay and John Hay, eds., *Abraham Lincoln: Complete Works* (New York, 1894), II, 256.

⁶¹ Nathaniel P. Banks to Edwin M. Stanton, October 31, 1862, in *Official Records*, Series 3, II, 705.

⁶² Amos A. Lawrence to Nathaniel P. Banks, November 22, 1862 (Letter press copy), Lawrence Letterbooks, V.

⁶³ John Murray Forbes to Salmon P. Chase, March 17, 1863, Chase MSS., LXXIII (Division of Manuscripts, Library of Congress).

⁶⁴ *Chicago Tribune*, January 15, 1863; *New York Tribune*, February 11, 1863.

⁶⁵ William S. Abert to Nathaniel P. Banks, January 15, 1863, in *Official Records*, Series 1, XV (1902), 648-649.

that Banks could muster for some time. Likewise, he had very few horses for transporting the equipment he was able to take with him.⁶⁶

But if the expedition was poorly planned and inefficiently executed, there was no lack of fervor among its supporters while it was being brought together. In New York a "committee of aid and assistance", composed of George Opdyke, Seth B. Hunt, Nehemiah Knight (Hoyt, Sprague and Company), R. D. Lathrop (Lathrop, Ludington and Company), W. E. Townsend (Sackett, Belcher and Company), and William A. Hall (Benedict, Hall and Company), aided in recruiting troops.⁶⁷ Supporting their enthusiasm, however, was the real necessity of securing volunteers to fill up lagging quotas both in New York and the New England States. The military defeats and deep pessimism of the previous summer made it extremely difficult for State and local officers to send their prescribed numbers forward to the war.⁶⁸ If a "popular cause" like the Banks expedition could draw enough volunteers, the resort to conscription in various localities might be avoided or at least delayed. It was decided, therefore, to publicize the adventure as a "Yankee expedition" against Texas. One editorial exulted: "The force is made up from the New England states, and will be commanded by a Yankee general—Banks. We observe he has been spending some days in Boston, where he has been closeted with the governors of Massachusetts, Connecticut, New Hampshire, Maine, and Vermont. Yankee cunning will be pitched against Texas daring."⁶⁹ To further accentuate this idea, Governor Andrew's friend, William L. Burt, was attached to Banks' staff, not as a regular staff officer, but as a special representative of the Massachusetts State government.⁷⁰

An important part of the propaganda favorable to the conquest of Texas was the work of "Texas loyalists" who bombarded the Northeast with hysterical stories during the fall of 1862 and the winter which followed.⁷¹ Andrew Jackson Hamilton received lavishly complimentary remarks from the New York press fol-

⁶⁶ Richard Arnold to *id.*, January 15, 1863, *ibid.*, 649.

⁶⁷ *New York Times*, December 4, 1862.

⁶⁸ Fred A. Shanron, *The Organization and Administration of the Union Army, 1861-1865* (Cleveland, 1928), I, 273-289.

⁶⁹ *New York Commercial Advertiser*, November 24, 1862.

⁷⁰ Pearson, *Andrew*, II, 125.

⁷¹ L. D. Stickney to Salmon P. Chase, October 26, 1862, Chase MSS., LXVI (Division of Manuscripts, Library of Congress); [New York] *Anti-Slavery Standard*, August 2, 1862; [Concord] *New Hampshire Patriot*, November 19, 1862; Davenport [Iowa] *Gazette*, January 15, 1863; *New York Commercial Advertiser*, December 13, 1862; *New York Evening Post*, February 3, 1863; [John Russell Bartlett], pseud. Colonel Percy Howard, *The Barbarities of the Rebels . . .* (Providence, 1863), 5-9.

lowing a speech at Cooper Institute in October,⁷² and only a short while after that his "appeal" for Texas appeared in a pamphlet bearing the title: *Origins and Objects of the Slaveholders' Conspiracy Against Democratic Principles As Well as the National Union*.⁷³ Secretary Stanton proceeded to order a commission for him as Military Governor of Texas, and authorized him to raise two regiments of "Mounted Texas Volunteers" as soon as he should arrive there with the Banks army.⁷⁴ Other than Hamilton, William A. Alexander and Colonel E. J. Davis were the most influential Texas "refugees". Alexander quickly ingratiated himself with John Austin Stevens Jr., whom he convinced that the United States should not only occupy Texas, but, in addition, Northeastern Mexico.⁷⁵

In the days which preceded the departure of the Banks expedition, complete official secrecy shrouded its immediate destination. Professor Francis Lieber of Columbia College, whose son, Major G. Norman Lieber, was going as Banks' Judge Advocate, shared what he thought was the prevailing View: that the transports would head directly for the Texas coast.⁷⁶ A disturbing rumor, however, intimated that Banks would land in Alabama and take Mobile.⁷⁷ Still another rumor had it that the expedition would not go to the Gulf at all, but would reinforce McClellan's successor, General Ambrose E. Burnside, in a winter offensive in Virginia.⁷⁸ But whatever orders might be handed to Banks, one general—the swashbuckling Benjamin F. Butler of New Orleans—logically enough surmised that there was a good chance his own authority would be diminished if the new expedition were allowed to operate anywhere in the Gulf Department.

As early as August, Butler mentioned that he had heard the "absurd story" that Banks was coming to take his place, and, in

⁷² New York Commercial Advertiser, October 2, 4, 1862.

⁷³ *Ibid.*, October 21, 1862. See also a pamphlet that was "printed by order of the National War Committee": *Speech of Hon. Andrew Jackson Hamilton, of Texas, in the 36th Congress, On the Condition of the South Under Rebel Rule, and the Necessity of Early Relief to the Union Men of Western Texas* (New York, 1862).

⁷⁴ A. J. Hamilton to Salmon P. Chase, November 30, 1862, Chase MSS., VI (Historical Society of Pennsylvania); Edwin M. Stanton to A. J. Hamilton, November 14, 1862, Stanton MSS., IX.

⁷⁵ John Austin Stevens Jr. to Salmon P. Chase, November 8, 1862, Chase MSS., XII (Historical Society of Pennsylvania); New York World, February 23, 1863; Sidney D. Brummer, *Political History of New York State During the Period of the Civil War* (New York, 1911), 247.

⁷⁶ Francis Lieber to [no name], November 23, 1862, Lieber MSS., II (Division of Manuscripts, Library of Congress).

⁷⁷ Charles S. Bartles to Benjamin F. Butler, December 13, 1862, in *Private and Official Correspondence of Gen. Benjamin F. Butler During the Period of the Civil War* (Norwood, Massachusetts, 1917), II, 533.

⁷⁸ Paul R. George to *id.*, November 25, [1862], *ibid.*, 549-550; A. J. Hamilton to Joseph Holt, December 1, 1862, Holt MSS., XXXV (Division of Manuscripts, Library of Congress).

September, General-in-Chief Henry W. Halleck, reassured him that any such report was "a newspaper story without foundation."⁷⁹ But the causes of dissatisfaction with Butler's regime in Louisiana were numerous. Seizure of property belonging to hostile neutrals or "Confederate sympathizers" involved the testy General in disputes with foreign consuls, and particularly in a vehement quarrel with the French Consul. So important did he consider this that, for many years after his removal, Butler repeated the flamboyant charge that Secretary of State Seward had submitted weakly to the French Emperor's demand that the vigorous Union General be recalled from New Orleans!⁸⁰ Although "old Ben" was never able to offer any valid proof of his contention, it was true that at least levelheaded cabinet officer, Secretary of the Navy Welles, agreed with him. Moreover, it was obvious that the decision to send the Banks expedition to Louisiana was not the result of general agreement in the Cabinet; some of the Cabinet members were not consulted about the move.⁸¹ Seward, however, in a diary jotting of December 15, seemed to be completely conversant with the plans for Banks' military operations, and in a negative way expressed satisfaction with them.⁸² Yet there were other factors involved in Butler's removal.

During the autumn months of 1862, George S. Denison reported to Chase upon the corruption that was rampant at New Orleans.⁸³ Although these reports were much less lurid than the newspaper accounts of speculation in Butler's command, they were enough to convince the Treasury Secretary that a possible official exposé would make Butler too much of a liability to deserve unconditional support. At the end of October, Chase felt it necessary to send Butler a stern warning that the General should not allow himself to be made responsible "even by toleration" for the corrupt activities of his relatives and friends.⁸⁴ When, two weeks later, Chase in another letter told Butler that Banks was coming to New Orleans to use Louisiana as a springboard for a leap against Texas, the corruption warnings were

⁷⁹ Benjamin F. Butler, *Butler's Book: A Review of His Legal, Political, and Military Career* . . . (Boston, 1892), 528-529; Benjamin F. Butler to his wife, August 2, 1862, *Butler Correspondence*, II, 149.

⁸⁰ *Butler's Book*, 522, 524-525.

⁸¹ *Diary of Gideon Welles* (Boston and New York, 1911), I, 208 (Entry of December 29, 1862).

⁸² George E. Baker, ed., *The Diplomatic History of the War For the Union, Being the Fifth Volume of the Works of William H. Seward* (Boston, 1884), V, 85 (Diary entry of December 15, 1862).

⁸³ George S. Denison to Salmon P. Chase, August 26, 1862, in *Chase Diary and Correspondence*, loc. cit., II, 312; *id.*, to *id.*, October 10, 1862, *ibid.*, 321-327.

⁸⁴ Salmon P. Chase to Benjamin F. Butler, October 29, 1862, in *Butler Correspondence*, II, 422-423.

repeated.⁸⁵ That was enough of a hint for the General who had been so anxiously waiting in New Orleans; Butler knew then he could not rely upon Chase. It mattered little whether, as Chase later protested, the Treasury Head naively believed that the administration would risk the disruption that was certain to ensue from the dispatch of an independent command to the ambitious Butler's department, or whether the cautious Secretary of Treasury knew at the time that Banks carried with him orders removing Butler.⁸⁶ Though he sent frantic messages to the Massachusetts Senators and to Washington officials, the much-hated Butler knew his "reign" at New Orleans was at an end. In fact, during the days that preceded Banks' arrival, he considered Seward to be more friendly than Chase.⁸⁷

A conclusive factor in the change of commanders was Lincoln's attitude. On October 9, when the delegation from the National War Committee interviewed him, the President had been outspoken in his opposition to a separate military expedition against Texas.⁸⁸ Yet, late in November, he was urgent, even impatient, in communications to Banks which criticized that leisurely General for delays in starting the expedition. On November 22, Lincoln bluntly advised: "You must be off before Congress meets."⁸⁹ The explanation for this change of attitude could be found in the secret orders that General Henry W. Halleck issued to Banks on November 9. These instructions commanded Banks to proceed, not to Texas, but to New Orleans. There he should relieve Butler of his command, take over the military administration of Louisiana, and then consolidate his troops for a campaign to "open" the Mississippi River. In the course of the directive, Halleck repeated not less than three times the primary fact that Banks' first military objective was to be "the opening of the Mississippi River." Only after that had been done might he consider "as a possible goal the region west of the Mississippi."⁹⁰ Lincoln was thoroughly aware of the importance of controlling the Mississippi. He also was devoting considerable time and care to an attempt to "reconstruct" Louisiana politically before the final Emancipation Proclamation

⁸⁵ *Id.* to *id.*, November 14, 1862, *ibid.*, 468-470.

⁸⁶ Benjamin F. Butler to Abraham Lincoln, November 29, 1862, *ibid.*, 512; Mrs. Sarah Butler to Mrs. Harriet Heard, November 28, 1862, *ibid.*, 503-504.

⁸⁷ *Id.* to *id.*, December 4, 1862, *ibid.*, 520; Charles Sumner to Benjamin F. Butler, December 5, 1862, *ibid.*, 520; Henry Wilson to *id.*, December 2, 1862, in *Butler's Book*, 529.

⁸⁸ "Report of the National War Committee", in *New York Tribune*, February 7, 1863.

⁸⁹ Abraham Lincoln to Nathaniel P. Banks, November 22, 1862, in *Lincoln's Complete Works*, II, 256.

⁹⁰ Henry W. Halleck to *id.*, November 9, 1862, in *Official Records*, Series 1, XV, 590-591.

should be issued on January 1, 1863. The typically Butlerian measures of confiscation, Negro troops, and the exacerbation of civilians were not calculated to induce a cooperative rebuilding of the State government. Nathaniel P. Banks, a milder politician, might have a contrasting influence.⁹¹

Finally, on the afternoon of November 30, the vanguard of Banks' transport fleet left New York with sealed orders. On board the *Illinois*, one of the first vessels to weigh anchor, were many of Andrew Jackson Hamilton's "Texas unionist" friends. Hamilton had appointed at least one of them, Thomas W. Mather, to a Butler's post, but, in the opinion of General Banks, all of them were speculators who boarded the transport against the orders of the commanding General. According to Banks, Hamilton after a time admitted that he had allowed them to join the expedition "in consequence of the pecuniary advances made to him while in the North."⁹² The bulk of the fleet did not start its long voyage until December 3, and, on the day following, the *North Star*, with both Banks and Hamilton aboard, steamed out of the harbor after an elaborate farewell banquet tendered the leaders of the expedition by the New York Chamber of Commerce.⁹³

During the voyage to New Orleans, Banks allowed Hamilton to retain his conviction that the expedition was sailing to Texas. It was not until Banks personally had given Butler the official news of his removal from command (on December 14), that he, as commander of the Gulf Department, confided in Hamilton to the extent of giving him a recapitulation of his orders.⁹⁴ However, either Banks was not completely frank with Hamilton, or he later wavered from full adherence to his declarations. For although many of the transports sailed up the Mississippi past New Orleans to disembark their troops at Baton Rouge, Banks supinely ordered a small portion of his ill-equipped, poorly trained forces to be sent directly to Galveston. When later at-

⁹¹ Frederick W. Moore, *The Course of Louisiana Politics From 1862 to 1866* ([n.p., n.d.]), 5; Abraham Lincoln to Salmon P. Chase, November 7, 1862, in *Lincoln's Complete Works*, II, 248-249; *Id.* to Benjamin F. Butler, October 14, 1862, *ibid.*, 247; *Id.* to George F. Shepley, November 21, 1862, *ibid.*, 255-256.

⁹² A. J. Hamilton to Salmon P. Chase, November 30, 1862, Chase MSS., VI (Historical Society of Pennsylvania); *Id.* to Joseph Holt, December 1, 1862, Holt MSS., XXXV; Nathaniel P. Banks to Edwin M. Stanton, January 7, 1863, in *Official Records*, Series 1, XV, 642-643.

⁹³ *New York Times*, December 5, 1862; Nathaniel P. Banks to Henry W. Halleck, December 4, 1862, in *Official Records*, Series 3, II, 935; John Tucker to Edwin M. Stanton, December 2, 1862, *ibid.*, 933. General William H. Emory's division sailed from Fort Monroe, Virginia. See, Nathaniel P. Banks to Henry W. Halleck, November 16, 1862, *ibid.*, 786.

⁹⁴ *Id.* to Edwin M. Stanton, January 7, 1863, *ibid.*, Series 1, XV, 642-643.

tempting to escape the consequences of his mistake, Banks explained that the detachment would not have been sent to Texas so soon had it not been for the impatience of "Provisional Governor" Hamilton and the Texas speculators.⁹⁵

But at best it was a miserable fiasco marked up against the new commander's record. Galveston Bay had been dominated by the guns of Union gunboats since October 5, when evacuating Confederate troops had withdrawn to more defensible positions in the city's environs.⁹⁶ On Christmas eve, Colonel Isaac S. Burrell was landed on Kuhn's wharf with three companies of the 42nd Massachusetts regiment. For the next week he controlled the semi-populated city during each day, but at night he drew in his pickets to the warehouses along the wharf where his two hundred and sixty men were quartered. An ominous fact menacing his safety was the Confederates' control of the bridge connecting Galveston with the mainland. At last, between three and four o'clock of New Year's Day morning, the Confederate troops with great daring and skill struck against Burrell's forces, and with two makeshift gunboats attacked a number of Union transports that had just arrived in the harbor with reinforcements. The Northern transport, the *Harriet Lane*, was captured. The *Westfield* (flag-ship of the transport fleet) ran aground and was blown up by her own captain. And three smaller Federal auxiliary vessels were destroyed. What was more ignominious was the Federals' complete abandonment for the time being of Galveston Bay when the remaining Union transports turned and fled—closely followed by the Union gunboats. Burrell's troops were either killed or captured, and Galveston was left in the hands of Confederate General J. B. Magruder.⁹⁷

At the time Banks left New York, his expedition's strength had been estimated at 38,000, and even though its numbers were much smaller by actual count it was nonetheless a considerable force of about 20,000 men. This army, added to the 10,000 troops already in the department under Butler's command, gave Banks a numerical advantage over the Confederates in the lower Mississippi Valley.⁹⁸ Banks' recruits, however, were almost com-

⁹⁵ *Id.* to Henry W. Halleck, January 7, 1863, *ibid.*, 200-201.

⁹⁶ X. B. Debray to Joseph J. Cook, October 5, 1862, *ibid.*, 150.

⁹⁷ Isaac S. Burrell to Nathaniel P. Banks, December 29, 1862, *ibid.*, 204-205; William L. Burt to *id.*, [n. d.], VII, 311.

⁹⁸ John C. Hamilton to Benjamin F. Butler, December 4, 1862, *Butler Correspondence*, II, 487; John G. Nicolay and John Hay, *Abraham Lincoln: A History* (New York, [1886]), VII, 311.

pletely lacking in training and experience. Some of his officers were so inefficient that they admitted of being unable to give the commands necessary to pass their troops in review. A period of conditioning and drilling was a plain necessity before these men could carry out any military assignment.⁹⁹ Nevertheless, General Banks, even after the Galveston failure, continued to put off Hamilton day by day, "if not with positive promises of sending an expedition to Texas, at least with something akin to a promise." The Texan, "being very anxious," urged that a force be sent forthwith to the mouth of the Rio Grande "as he was promised before he left Washington."

On January 19, Banks finally screwed his courage to the sticking point, and told Hamilton that the probability of any operation in Texas was remote. Hamilton, of course, then protested that he had been "deliberately and purposely humbugged," and stormed off to the North to renew his propaganda campaign for the occupation of Texas.¹⁰⁰ By that time Benjamin F. Butler had remonstrated with almost every Radical politician in the Union against the folly that had resulted in his removal, and even Lincoln himself was not sure but that "cross-eyed Ben" would have to be sent back to New Orleans.¹⁰¹ The mildness of Banks on the subject of reconstruction, and the failure of his first stroke against Texas had caused the Radicals' admiration for him to turn to contempt. Chase, in particular, considered him something of a spineless disappointment.¹⁰² And in rain-soaked Louisiana barracks the homesick New England troops vented their bitter disappointment that they could not invade Texas. Their sentiments were echoed in New York where Horace Greeley's radical *Tribune* contended that the motives of the government "whether military or political" were "indefensible and unsound." Sheer trickery, it charged, had deceived State authorities in New England as well as the troops who were "almost without exception under the impression that Texas was their immediate destination . . . and [who] intended to make Texas their permanent home, and to call to them at a later date their friends and families."¹⁰³

⁹⁹ William S. Abert to Nathaniel P. Banks, January 15, 1863, in *Official Records*, Series 1, XV, 649.

¹⁰⁰ A. C. Hills (Boston *Journal and Herald* reporter) to Frederic Hudson, January 25, 1863, James Gordon Bennett MSS.

¹⁰¹ Abraham Lincoln to Edwin M. Stanton, January 23, 1863, in *Lincoln's Complete Works*, II, 305-306.

¹⁰² Salmon P. Chase to George S. Denison, January 19, March 3, 1863, Chase Letterbooks.

¹⁰³ New York *Tribune*, February 7, 1863; Benjamin F. Butler to Salmon P. Chase, February 28, 1863, Chase MSS., II (Historical Society of Pennsylvania).

The *Tribune's* criticism was superficial. Every phase of the expedition—from origins to destination—had been shot through with chicanery, ineptitude, and greed. Perhaps such adventures were inevitable amid the almost anarchical individualism of mid-nineteenth century society. Still it is not too much to hope that another wartime government may not, in the twentieth century, seek to repeat the terrible mistakes of that other dark epoch of fratricidal strife.

THE GERMAN DRAMA ON THE NEW ORLEANS STAGE*

By ARTHUR HENRY MOEHLENBROCK

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FOREWORD

This research has as its objective insight into the kind of German-American culture that existed in New Orleans as shown by the history of the German stage in that city. Material for the study has been gathered firsthand from the files of the German and English newspapers published in New Orleans contemporaneous with the existence of the German stage there, and from other local sources—such as library collections, museums, archives, and personal interviews; also, from comparative study of the history of the German drama in other cities of this country.

The Times-Picayune was used as the English source from 1839 on past 1890, the year which marks the closing date of

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the life-span of the German stage in New Orleans. The *Deutscher Courier* (now lost from the city library according to the latest report) and the *Tägliche Deutsche Zeitung* proved to be the most valuable sources among the German newspapers available at the time that the gleanings were made for this research.

Attempts to supplement these sources with personal interviews, copies of old playbills, and other statistical data as to the repertoire for the period have shown how very little historical material is extant in New Orleans, a fact the more to be regretted when it is noted that an account of that city in those years serves to form an essential contribution to the history of the German-Americans of the Deep South.

This research has been limited to the known performances in German; the few translations from German dramatists played in English have not been included. The digested facts waxed into narration, with chief emphasis upon factors that caused Kotzebue to be the most popular dramatist on the New Orleans German stage, even though Schiller continued to be the favorite in the hearts of the people.

After the German theater repertoire was examined as a whole, it was seen that the authors and their plays fitted into three distinct classifications, namely: those of merit, with Schiller as their chief representative; lesser-writers, who nevertheless are included in the books of German literature, headed by Kotzebue; and finally other playwrights about whom very little or no information has been found, of whom W. Friedrich was the most representative. Consequently, the body of the material has been divided into three chapters, corresponding to those groups in the order named. These chapters have been developed according to two methods relative to the importance of the authors with whom they deal: in Chapter II and Part A of Chapter III, the writers are discussed singly in their relationship to the New Orleans German stage; for the most part, the remaining playwrights, comprising Part B of Chapter III and the whole of Chapter IV—who are by far the majority of the authors whose names appeared in the German repertoire of the Crescent City—are discussed chronologically with emphasis upon the decades in which their plays were performed.

The objective of this method is clarity, with appreciation of human interest. Even then the narrative is prone to become

monotonous and meaningless, because it deals with some two hundred dramatists and playwrights and more than two thousand performances of their plays on the New Orleans German stage.

The purpose of the Introduction is to make known the local conditions that influenced German drama in New Orleans.

The Conclusion endeavors to unify the findings of the foregoing four chapters in such a way as to reveal the strength and weakness of New Orleans German stage, and ventures to explain why the German drama is not found in the Crescent City at the present time.

Statistical material, supplementary to the historical narrative of the German Drama on the New Orleans Stage, is supplied in two appendices. Appendix I presents a chronological list of the known plays, giving the names of the theaters and halls as well as the dates of performances. Appendix II comprises an alphabetical list of authors, including the titles of their plays presented in New Orleans and the dates of performances.

CHAPTER I

INTRODUCTION

According to all the facts that have been brought to light as yet, the title of this research should read: *History of the First Organized German Stage in America*. But, since research on the subject of German drama has been seriously neglected in all but a few cities of the East and Middle-West, and since this appears to be the only all-inclusive history of German stage attempted as yet in any city of the South, it is possible, though not probable, that an organized German theater existed somewhere in this country before December 22, 1839—the date of the advent of the German stage of New Orleans.

The organized German theater of New Orleans began giving performances, in the German language of course, only a little more than two weeks before the accepted date of New York's initial performance in that language. According to Leuchs' research: "The first performance in the German language of which any record has been found (speaking for New York) occurred in a little hall located at 83 Anthony Street on January 6, 1840."¹ The first German theater in St. Louis dates

¹ Leuchs, Fritz a. H., *The Early German Theater in New York* (New York, 1928), xiii (hereafter to be referred to as Leuchs).

from the summer of 1842,² when performances in German began under the directorship of Rudolph Riese, former stage manager of the New Orleans German theater.

The South holds claim to pre-eminence in German drama in two instances. "The first German play (in English) on any stage in America was Lessing's *Minna von Barnhelm*; performed in Charleston, South Carolina, February 18, 1795, an earlier date than Schiller's *Räuber*, the first German play (in English) on any New York stage, shown May 14, 1795"³—and also an earlier date than Philadelphia's first German drama in English, June 17, 1796.⁴ The first recorded performance in German to take place on any stage in America, in so far as can be ascertained, was Körner's drama, *Die Sühne*, which opened the evening's program of the new German theater in New Orleans on the above mentioned date, December 22, 1839.

In the opinion of Charles F. Brede, "the South was best fitted for the reception of the drama," since, as he explained, religious objections retarded theatrical progress in the North, especially in Philadelphia.⁵ As the following discussion will reveal, there were numerous odds against successful theater operation in New Orleans, and there were a number of factors that made the South's largest city one of the best fitted for the reception of the drama, as well. In this connection, a brief description of the city itself would throw some light on the prevailing local conditions that influenced the existence of the German stage there.

NEW ORLEANS

Second port of the nation, New Orleans is situated on the left bank of the Mississippi, and though often spoken of as being at the mouth of that river, the city is some ninety miles from the sea.

New Orleans is sometimes called the "Crescent City," because it was built where the river's bend forms a crescent, on the concave side of the bend. It is called the "Creole City" also, many of the present families among the "natives" are descendants of French Cavaliers and Spanish adventurers who settled

² Nolle, Alfred Henry, *The German Drama on the St. Louis Stage*, (1917), 9, 11 (hereafter to be referred to as Nolle).

³ Brede, Charles F., *The German Drama in English on the Philadelphia Stage* (Philadelphia, 1918), 4.

⁴ *Ibid.*

⁵ *Ibid.*, 17.

there before Louisiana was a part of the United States. Although New Orleans is not the most southern American city, geographically speaking, it is representative of the Deep South largely because there the traditions of the days of plantation and steamboat significance have not been so nearly abandoned as elsewhere.

An Englishman by the name of John Regan, who left Liverpool March 8, 1842, and arrived in New Orleans April 30, wrote about New Orleans as he found it then.⁶ His description gives a picture of the city at the time that the German stage there was still in the early part of its first decade of existence, and shows what sort of first impression the landing in America may have made on the minds of thousands of newcomers from Germany who entered this country through that port in those years.

Part of that description reads as follows:

The river before the town is about two miles wide, and fifty fathoms deep; its extensive harbor is, especially during the winter and spring months, crowded with every description of foreign vessels and rivercraft, steamboats, keelboats, flatboats, broadhorns or arks, timber rafts, etc, which bring down an amazing amount of produce from the great valley above. . . .

There have been counted in the harbor at one time no less than fifteen hundred flatboats. Its exports have been estimated at from \$12,000,000 to \$15,000,000 a year.⁷

This great river commerce had an indirect bearing on the repertoire of the New Orleans German stage. It is possible that certain fluctuations between the demand for light entertainment and dramas of literary merit were due to the presence of the floating populace, most of whom had come to New Orleans because jobs were plentiful and wages high along the riverfront. Not only has the city expanded to the extent of including "one hundred square miles," as the popular estimate of its area, but its commerce has increased immeasurably over what it was one hundred years ago.

"Packet boats turned the river into the greatest traffic artery of the world, 1830 to 1880,"⁸ dates inclusive of the most important years of German drama in New Orleans. And still "New Orleans ships cotton and grain to all the world from the world's richest valley."⁹ Today with "shipside rail facilities for miles

⁶ Regan, John, *The Western Wilds of America* (Edinburgh, 1859).

⁷ Regan, *op. cit.*, 28.

⁸ *The Sunday Item-Tribune*, New Orleans, February 26, 1939.

⁹ *Ibid.*

of harbor,"¹⁰ about 1,500,000 bales of cotton are exported each year over the New Orleans docks to various foreign countries, not to mention the trade in other products—sugar, tobacco, potatoes, strawberries, salt, and oil. And though the factor of commerce and prosperity, which contributed to the cause of German theater in New Orleans in the last century, has expanded immensely, there is no German stage in that city now. Why it is true will be disclosed later in this discourse.

New Orleans is a city of contrasts and extremes, and was in the years of this narrative even more than now. Though one of the most prosperous cities in this country in the middle of the last century, when steamboats began to ply some twenty thousand miles of river-distance in the Central United States—if it was true as written by Regan: "The extent of steamboat navigation by the Mississippi and its tributaries is estimated at twenty thousand mles"¹¹—the Crescent city was at that time a dangerous place to land in the summer months, because of its then unconquered yellow fever menace. According to the visiting Englishman's account, for one hundred years ago, "Yellow fever visits the city nearly every year, and the deaths from the disease vary from one hundred to seven hundred in the season."¹² To the contrary to-day, according to the columns of the press, "'Bronze John'—this was the nickname for Yellow Fever—is no more. He was conquered."¹³ That sportive way of stating a serious fact was written in connection with a description of the new twelve-million-dollar Charity Hospital at New Orleans "second to none in the world."¹⁴

When it is taken into consideration that actors and actresses, who were definitely responsible for the greater part of such success as the New Orleans German theater enjoyed, had to go to that city by the water route, it is a wonder that the isolated city was favored by as many return visits of the stage-folk as it was in the case of the Thielemanns, for example, whose names appeared in the repertoire for at least one season out of three successive decades.

Isolated as New Orleans was, and is, the Crescent City, nevertheless, has served as an open gate to newcomers to this country, second only to New York.

¹⁰ *Ibid.*

¹¹ Regan, *op. cit.*, 28.

¹² *Ibid.*

¹³ *The Sunday Item-Tribune*, February 26, 1939, p. 10.

¹⁴ *Ibid.*

THE GERMAN ELEMENT

When the great influx of Germans began in this country following the reactionary policies of the governments in their home states in the thirties and forties of the last century, New Orleans served as a landing point for a vast number of those newcomers. From October, 1847, to September, 1850, nearly forty-five thousand Germans landed at New Orleans;¹⁵ that is, in three years' time the Crescent City received as many German immigrants as New York did in one year,¹⁶ at the beginning of that movement. The fifties witnessed a greater influx at both ports; with the figures for New York greatly in advance of those for New Orleans, as might be expected. In 1853-54, the latter received 35,965 Germans; while in '54 alone, "no less than 179,600 (of the foreign arrivals in New York) had set out from Germany."¹⁷ These statistics have direct bearing on the progress of German drama in New Orleans, as will be seen in the succeeding discussion. The fifties proved to be the decade that recorded the greatest number of performances of any ten-year period in the history of the German stage in that city. It will be seen, also, that as New York's German drama grew stronger the Southern city was benefited likewise by guest actors.

Most of the German newcomers to New Orleans went northward by way of the Mississippi, to become citizens of Missouri, Illinois, Iowa, Wisconsin, and other states of the Great Midwest. Speaking for Iowa, particularly Davenport, Joseph S. Schick gives the following report:

In the forties, the Germans began to arrive in rather great numbers, men "whose education fitted them rather for the drawing room than the hardships of cultivating the soil." These settlers from Europe and the East came to Davenport by three different routes: down the Ohio and up-river from St. Louis, overland from Chicago, and up-river from New Orleans.

The route up-river from New Orleans, taken by many German immigrants to the community, has seldom been noted; however, the writer's grandparents and many other German families of the community came up this route.¹⁸

The weather in New Orleans played a somewhat conspicuous part in placing the odds against the German stage in the

¹⁵ These are the figures of the German Society that was organized in New Orleans in 1847.

¹⁶ Leuchs, 2.

¹⁷ *Ibid.*

¹⁸ Schick, Joseph S., *The Early Theater in Eastern Iowa* (Chicago, 1939), 3, 4.

city. Many times performances had to be postponed on account of downpours—not on account of snow and blizzards such as New York and St. Louis experienced—and the heat of the summer months made it the exception and not the rule that performances continued later than May or June or began earlier than October. The climate of the summer months influenced the majority of the German immigrants to wend their way northward, instead of remaining in New Orleans where they in turn would have influenced the history of the German drama for that locality. Petersen quotes one commentator on the New Orleans route:

It is doubtless cheaper and quicker to go by way of New Orleans; but it is too warm and unhealthy there in summer, and it is not advisable to immigrate at any other time of the year to unbroken land without houses.¹⁹

That quotation included an added statement that might very well be omitted here if the climate were the whole matter; but since this discourse is upon the subject of German-American culture in the main, side-remarks may be related to the same when they refer to New Orleans as pointedly as the following words do: "I must also remark that New Orleans is noted for having the worst people in the United States."²⁰

Though many of the German newcomers to New Orleans remained only a short time in the last "big town" that they would see for some years, when once they left its docks, great enough numbers of them were located in the Crescent City during the fifties to include a count of 20,000 Germans in the population that the newspapers record for the South's largest city in 1859. The significance of the appellation "big town" can be seen from some figures quoted for the year 1800, three years before the Creole town became an American municipality through the act of the purchase of Louisiana from Napoleon whose flag had flown there no longer than twenty days:²¹

In 1800 New Orleans with a population of 9,650 inhabitants dominated the entire valley. Pittsburgh contained only 1564 souls; Cincinnati had but 750; and a scant 600 had settled at Louisville . . . St. Louis could count only 925 inhabitants, one-third of whom were colored.²²

¹⁹ Petersen, Wm. J., *Steamboating on the Upper Mississippi, the Water Way to Iowa* (Iowa City, 1937), 322.

²⁰ *Ibid.*

²¹ *The Sunday Item-Tribune*, February 26, 1939, p. 8.

²² Petersen, *op. cit.*, 42.

Incidentally, it might be mentioned that that was more than thirty-three years before "Chicago was born and could boast its first newspaper."²³ Thus, with a three or four-decade start ahead of other Mississippi Valley cities that were to give rise to a German-American culture, and with the first chance to attract the new settlers, New Orleans was "the best fitted to receive the drama,"²⁴ especially the German drama, since at the eve of the Civil War period the German population alone was greater than the entire population of the city had been at the turn of the century.

THE DRAMA IN NEW ORLEANS

Interest in drama had begun to develop in New Orleans as early as the days when the Spanish Bourbon flag had waved over the Creole City. That was in 1791, when a visiting French troupe had performed in tents, family parlors, and such rooms as could be rented, until finally they were able to open a theater on St. Peter Street for something like a two years run. French theaters that had a part in the pioneer years of drama in New Orleans, at which time "French was the fashion and English airs were 'Horribly English you know',"²⁵ included the following names: the St. Peter Street Theater, which belonged to the turn of the century—when New Orleans was about ten thousand in population; the St. Philippe, established in 1808; the Orleans, first built in 1809 at a cost of \$80,000, rebuilt after a fire in 1813, and completely rebuilt in 1818 at a cost of \$180,000 (fire having been its misfortune a second time). According to information that Lucile Gafford presents in her research on the English stage of the Crescent City: "The Theatre Orleans was the most famous of the French theatres of New Orleans and was for the early years the sole home of opera in America."²⁶

"The English drama was introduced into the city of New Orleans in December, 1817."²⁷ The man who was responsible for the advent of the first organized American company in the Crescent City, was Noah Miller Ludlow,²⁸ from St. Louis. At that time, when New Orleans had been an American city hardly

²³ *Ibid.*, 216.

²⁴ Brede, *op. cit.*, 26.

²⁵ Ripley, Eliza, *Social Life in Old New Orleans* (New York and London, 1912), 65.

²⁶ Gafford, Lucile, "A History of the St. Charles Theater in New Orleans, 1835-43," (Ph. D. Dissertation, University of Chicago, 1930), 2.

²⁷ Smith, Sol, *Theatrical Management in the West and South for Thirty Years* (New York, 1868), 49.

²⁸ Ludlow, Noah Miller, *Dramatic Life as I Found It* (St. Louis, 1880).

as long as one and one-half decades, Ludlow rented the French theater-house, the St. Philippe, and directed performances in English for one year. The following year, James H. Caldwell came to New Orleans with a company from Virginia.²⁹ If it is true that Cooper, who was a great tragedian of that day, received "\$333 per night,"³⁰ in the second season of English drama in the Creole City, it is very evident that the South's largest city had developed a taste for drama early in its history.

The rapidly growing New Orleans, where the population had increased to 25,000 as early as 1824,³¹ had developed an appreciation of music and of drama, but the existing culture did not choose to look upon sculpture at that time as being art, judging by an eye-witness report on the first statues in town:

An old gentleman, called "Old Jimmie Dick" . . . , a rich cotton broker . . . , made a visit to Europe and brought home some Apollos and Cupids and Mercuries, statues . . . for his parlor. Jimmie Dick was a bachelor . . . and had a charming spinster niece keeping house for him, who was so shocked when she saw the figures mounted upon pedestals (they were glaring white marble and only a trifle under life size) that she immediately made slips of brown holland and enveloped them, leaving only the heads exposed! I never went to that house but the one time when we surprised her in the act of robing her visitors.³²

James H. Caldwell, who has been called "the Pioneer of the Drama in the South,"³³ paved the way for some of the success of German theater in New Orleans. This man, who "held undisputed sway over the destinies of English drama in the Crescent City,"³⁴ built the St. Charles theater in 1835. He made it the largest and most elegant in the South. The stage was adequate and well equipped; it measured eighty-six feet in depth from the curtain line to the rear, and had eighteen entrances by means of nine wings on either side.³⁵ Those who attended the performance of *Faust* found themselves in elegant surroundings. The boxes where ladies sat with their escorts cost \$1,000 a season, twelve chairs to the box; the central fixture for lighting the auditorium was not only decorative with twenty-three thous-

²⁹ Smith, *op. cit.*, 49.

³⁰ *Ibid.*

³¹ Gafford, Lucile, "Material Conditions in the Theatres of New Orleans before the Civil War," (M. A. Thesis, University of Chicago), 9.

³² Ripley, *op. cit.*, 40.

³³ Smith, *op. cit.*, 153.

³⁴ *Ibid.*

³⁵ Gafford, "A History of the St. Charles Theater in New Orleans."

and beads of prismatic glass reflecting the light of one hundred seventy-five gas jets, but it also gave a "radiance unexcelled in any theater of the world."³⁶ Other pioneering German theaters of that day were staging their plays in small and crowded halls where, in some cases, pillars that supported the ceilings obstructed the view of some members of the audience.³⁷ An early performance of *Tell* in Indianapolis was played on a stage which was ten feet long and eight feet wide, where a goods box formed the overhanging cliff in the narrow pass, and where on account of lack of space the Swiss hero had to remove the tyrant from the world with the butt-end of his crossbow.³⁸

The Crescent Cities New American Theater, built in 1835, was also a fine, well-equipped playhouse, capable of seating 1200.

In the year 1835, Caldwell also was granted a charter for lighting the city with gas. He had introduced gas to New Orleans through his first theater on Camp Street, 1822.³⁹ It was in the year 1835 that the American Theater on Camp Street realized a profit of thirty thousand dollars in one season,⁴⁰ which was only four years before an organized German theater was established in that city.

GERMAN THEATER IN NEW ORLEANS

The history of German drama in New Orleans begins with the year 1839, December 22. The advent of the German theater in the Creole City was of sufficient importance to be noted by the leading English newspaper, *The Daily Picayune*, as follows:

German Theater

This new and handsome theater will open for the season on Sunday next 22d instant, with a prologue, a favorite drama of Theodor Körner, and an afterpiece by Kotzebue.

A strong and effective company and an orchestra of well known artists have been engaged. The greatest order and decorum will be rigidly enforced by an effective police.

The manager has spared neither pains nor expense to render this theater worthy of the patronage of the German and American public in general.

The location of this theater is in Magazine, near Delord Street. Nights of performance, Sundays and Wednesdays. Performances to commence at 7 o'clock, P. M.

³⁶ *Ibid.*

³⁷ Schick, *op. cit.*

³⁸ White, Horatio S., "Goethe in Amerika," *Goethe Jahrbuch*, V (1884), 250.

³⁹ Gafford, 13.

⁴⁰ Smith, *op. cit.*, 153.

Though it is doubtful that this was the first performance of a drama in German that New Orleans had witnessed, it is the first record of an organized German theater in that city, or elsewhere in this country. And if there were occasional performances before that time in the German neighborhood of the Crescent City, the newspapers did not mention them.

In the outset, it is to be admitted that the organization for the purpose of providing theatrical entertainment and programs of music for the largely transient German populace of New Orleans, in the forties—the beginning decade of New Orleans German stage—and through succeeding years, experienced various degrees of failure and of success.

The officers of the first German theater group to operate in New Orleans were: Director, Felix Maxan; Cashier, C. H. Jere; Stage Manager, A. Icks; and Director of Orchestra, Bruns.⁴¹ The company of actors and actresses included the following names: Actors—Stawinsky, A. Icks, Otto, Koepf; and Actresses—Madame Schmelger and Miss Bless. The names of the above were not given as such in a formal announcement, but were listed from announcements of casts of characters, as recorded, for example in the program of German theater as announced by the *Daily Picayune*, January 15, 1840, about a month after the initial performance.

The first night's entertainment drew much attention. Hundreds were turned away who could not gain admittance, as the newspaper expressed it, and some plays were repeated by request in the first few programs.⁴² But after the first month's activity as a separate German entity, the new theater was turned over to a visiting English "Floating Company" for three nights a week. It is not known whether the German organization continued to give performances for the next several months or not, because the newspapers do not mention any until the following winter season.⁴³ It is known that A. Icks, the stage manager of the New Orleans enterprise, was in New York in April of that year and remained there for about two years.⁴⁴

In December, 1840, Rudolph Riese became stage manager for the New Orleans German theater. Riese, an actor of ability,

⁴¹ *Daily Picayune*, New Orleans, December 29, 1839.

⁴² *Daily Picayune*, December 24, 1839.

⁴³ *Ibid.*, December 24, 1840.

⁴⁴ Leuchs, 26.

was originally from Berlin. He was introduced to the New Orleans theater public in the following fashion:

German Theater

This establishment under the management of Rudolph Riese, late manager of the German theater, Philadelphia, opens tomorrow evening with German performances. We have now two English, one French, and one German theater in this city—all in full blast.⁴⁵

Unfortunately, the columns of the newspapers showed no further announcements on the subject from this date until 1842, when the *Deutscher Courier* came into existence and reported regularly on the German Theatre. It is reasonable to believe that there were German plays in the year 1841, especially since that was the first season under the management of Mr. Riese. This assumption is justified when we see that the records of the next two years list eighty-one German performances, whereas the remaining six years of this decade claim only fourteen German plays.

The two years, 1842-43, were an eventful period in the history of the theatre in New Orleans. The two English theatres burned in 1842 and were promptly rebuilt with many improvements. In those years there was rivalry between theatres even of the same nationality. Mr. Riese must have realized the opportunity to increase the popularity of his own establishment while the English houses were temporarily out of commission. Probably he felt an added responsibility to have the theatre-going public provided with dramatic entertainment. By the irony of fate, however, the summer of 1842 found Mr. Riese "hopelessly stranded" in St. Louis, the result of which was the beginning of the St. Louis German Theatre.⁴⁶

It was May 11, 1842, that Christian and Louise Thielemann were sojourning in New Orleans. The Thielemanns were experienced actors from Europe and later directors of theaters in St. Louis and Chicago, and they helped the German theater in New Orleans to prosper while under their hands. But after their departure in 1844 the German drama in the Crescent City experienced its most prolonged slump, other than the later years of its decline. Those years when German drama practically faded out, the later forties, the rebuilt English houses were in the

⁴⁵ *Daily Picayune*, December 24, 1840.

⁴⁶ Nolle, 9.

height of the most brilliant period of their history in New Orleans. But later when the English houses had to close their doors, the German theater furnished all the nationalities in that metropolis their best entertainment. That was not an unfortunate situation. It served to bring about unity within the heterogeneous populace of New Orleans.

Julius Boetzow, W. C. Adlersberg, and Philip Horwitz served to keep the German theater doors from remaining dark for long, and when there were no programs in the German language, it was found that the French and English playhouses were settled more with Germans than with Americans or French.⁴⁷

The fifties represent the most productive period of New Orleans German stage history. Again the Thielemanns included New Orleans in their water-route circuit, when in the spring of 1851 they gave thirty-one performances. In 1853, the German "Dilletanten Verein" of New Orleans was active under the leadership of J. G. Meyer.

In '54 Adlersberg brought his company again from Cincinnati, and produced the most creditable repertoire that the German-American theater public had experienced in New Orleans. During the course of theater activity under Adlersberg at the American theater, Mr. Rittig took leave and formed his own company, which gave performances in the Turn-Halle. As a result of that, the fifties experienced an additional number of German theater performances.

In the early years of the War Decade other theaters had to cease operation, but the German stage was furnishing regular entertainment for their own and other nationalities as well.

More than at any previous time in New Orleans history, the season of 1871-72 specialized in the matter of new plays, new in the sense that they had not yet been performed in that city. That practice was carried too far, however, and resulted in the importation of a host of theatrical pieces from authors of very little or no importance as regards an interpretation of culture. Further evidence of decadence in the New Orleans German theater repertoire was the presence of many musical comedies and operettas of French origin, thoroughly frivolous in nature. This characteristic of the seventies applied to German stage in general, not only in other cities of this country, but in Europe also.

⁴⁷ *Tägliche Deutsche Zeitung*, New Orleans, October 23, 1853.

The fifth decade of German theater in New Orleans was definitely a period of decline; and 1890 proved to be the final year of the little more than a half-century of the German drama in the South's largest city.

German theater in New Orleans was housed in different theater halls at various periods of its activity. The most important of the playhouses leased for German performances were the American, the New American Theater building, and the St. Charles. Others were the Pelican, the Lafayette, the Gaiety, the Placide, Armory Hall on Camp Street, the Deutsches Theater (formerly Concert-Halle) on Poydras Street, the Orleans on Orleans Street, the Deutsches National Theater at the corner of St. Peter and St. Claude streets, and the New Opera House on Bourbon between St. Louis Street and Toulouse. The Turn-Halle was used for staging German plays when nothing better was available.

New Orleans enjoyed the talents of the best actors and actresses that the country could afford. Men and women who went onto the boards of the Crescent City had performed on stages of Vienna, Berlin, Prague, Munich, and other European cities, as well as New York, Cincinnati, Louisville, St. Louis, and other cities in this country. The following are among the names to be found in the New Orleans German repertoire between the years 1839 and 1890: (1) Those who were directors or stage managers at some time in New Orleans stage history: Felix Maxen, Adolph Icks, Julius Böttzow, Wetzleu Bidwell, Strasser, Ostermann, Rudolph Riese, Brooks, Rittig, J. G. Meyer, Meinken, Adlersberg (financed by Ferdinand Diedrich and Wilhelm von Königsloew), and Madame Thielemann; (2) other actors: Rasch, Krüger, Meier, Brocks, Carl Ritter, Carl Akularius, Altinghausen, Alkenbrecher, Carl Stein (from New York), Rudolph, Kress, Schreiber, Koch, Schmidt, Eugen, C. Mehding (St. Louis comic artist), Weber, Reimer, Leonhardt, Stawinsky, Otto, Koepf, Pritzscher, Raasch (from New York), Hauser, Berndt, Magius and Seitz (from Cincinnati), Rekowski and Schroeder (from New York), Serges (of Philadelphia and New York), Hafner (from Louisville), Schwan (from Munich), Jacoby (from Cologne), Hörning (from Coburg), and New York's Otto Hoym who was a guest actor in New Orleans at the time of the Schiller celebration; (3) and actresses: Many of the actresses were the wives of actors named above, others appear to have

been daughters of some of the above. Besides names like Mollie Ziegler, Fräulein Touche, Minna Roth, and of course, Madame Thielemann, the most outstanding names of actresses were: Elizabeth von Stamwitz (famous tragedienne), and Fanny Jan-auschek, "Queen of the German stage, supported by a company engaged by her in Europe."

CHAPTER II

THE CLASSICAL DRAMATISTS AND OTHERS OF LITERARY MERIT FRIEDRICH SCHILLER (1759-1805)

New Orleans found Schiller to be the most beloved classical writer on the German stage. His dramas both preceded and outnumbered those of any other dramatists of literary merit whose plays were presented in the Crescent City. Organized German stage had been operating in New Orleans sixteen years before a play from Kleist was presented, eleven years before one by Grillparzer was included in the bill of fare, and three years before any drama by Goethe was performed.

The German drama in New Orleans was only three seasons old, in the year 1842, when *Die Räuber* brought Schiller's name to the billboards for the first time in the Deep South. The occasion was the benefit program of Louise Thielemann, an actress of European training and experience.

Due to the absence of newspaper comments upon theatrical performances in the year 1842, there is very little existing information about New Orleans' first Schiller evening. According to certain indications, however, the performance proved successful. One of these so-called indications is the fact that *Die Räuber* was Madame Thielemann's choice again for her next season's benefit program. A second indication is to be seen in the fact that Mr. Rudolph Riese, the first stage manager of the German Theater in New Orleans, chose *Die Räuber* for the opening performance of the first German Theater in St. Louis, within less than six weeks after the New Orleans performance of that drama.¹ Mr. Riese had played the part of Karl Moor in the New Orleans performance.

At first it was *Die Räuber*, more than the name Schiller, that attracted theatergoers in New Orleans. Announcements in the German newspapers of 1842 read like this: "Sonn. den 17.

¹ Nolle, 3.

Juli. *Die Räuber* Grosse romantische Tragödie in 5 Akten, von Schiller."² It took the Southern metropolis twelve years to appreciate Schiller.

1854 was the first year of his true recognition in that city. In eight months' time there were ten Schiller evenings—exactly as many as there had been in the twelve years before. The newspaper announcement began to indicate some degree of Schiller-consciousness:

Quoting from the *Tägliche Deutsche Zeitung*:

Heute abend wird im American Theater Schillers grosses Schauspiel, "Die Räuber" aufgeführt. Aus besonderer Gefälligkeit wird Herr Lesop von der Bühne in New York und Philadelphia in der Rolle des Franz Moor auftreten. Die ausserordentliche Gewantheit dieses Künstlers lässt das Publikum einen hohen Genuss erwarten.³

On May 30, 1854, the daily press released the first enthusiastic write-up that a Schiller performance had received thus far: "Am Sonntag Abend versammelten sich im American Theater eine gross Masse Menschen. Um 8 Uhr war es von unten bis oben gedrängt voll. . . ."⁴ It is interesting to note the unique expressions used in the old German newspapers, such as *Masse Menschen*. The article described the response of the audience to the dramatic scene where Tell ferries Baumgarten across the lake: "Stürmischer Beifall begleitete diese Scene, welcher natürlich dem Dichter ebenso gut wie den Spielern gegolten hat."⁵ Another sentence has been chosen from this descriptive write-up as a matter of color:

Der dritte Akt riss die Herzen aller Zuschauer hin, kein Lächeln, keine der Handlung nicht entsprechende Miene war unter den vielen lieblichen und den vielen herrlichn Gesichtern im Auditorium zu erblicken.⁶

From an account based upon the diary of one of the builders and proprietors of the American Theater, where *Wilhelm Tell* was played, we have the following description:

All was light, airy, and beautiful; the circle was in the form of a horseshoe, the parquet large, with three tiers, or circles, above; the whole capable of accommodating twelve hundred persons. . . .⁷

² *Deutscher Courier*, New Orleans, July 17, 1842.

³ *Tägliche Deutsche Zeitung*, May 11, 1854.

⁴ *Tägliche Deutsche Zeitung*, May 30, 1854.

⁵ *Ibid.*

⁶ *Ibid.*

⁷ Ludlow, *op. cit.*, 531.

According to the press, the middle fifties—namely, the four seasons beginning with *Wallensteins Tod*, September 22, 1854, and ending with *Kabale und Liebe*, December 10, 1857—constitute the richest period of New Orleans' response to Schiller. There were several reasons why this should be the case.

First, it was the middle of the most important decade of the German stage in New Orleans. This city was showing a growing interest in better German drama, of which Schiller was the best representative. The German Theater, as well as other contemporary New Orleans playhouses, usually offered two types of entertainment on every evening's program. Something of literary value, such as a play from Goethe, Schiller, Kleist, Grillparzer, or Gutzkow, would be followed by something light and mirthful, as a comedy from Körner or Kotzebue. Carpenter's article, "Theatrical Retrospection," stresses the importance of this practice, as far as theater-goers were concerned:

In ante-bellum days we received our five acts of tragedy or comedy with what was called a "roaring farce"—a dance sandwiched between the two by way of "lagniappe". This was so much the rule that any change would have been considered as an infringement.⁸

Good performances required able actors and actresses, many of whom were formerly from Europe, as the following list shows:

Madame Klaus (früher in Wien); Fräulein Wetzlau (aus Prague); Madame Magius (aus Cincinnati); Fräulein Jacoby (früher in Köln); . . . Herr Schwan (früher in München); Herr Hörnig (früher in Coburg); Herr Seitz (aus Cincinnati). . . .⁹

Schiller's genius has been pronounced "alien to the American temperament," and yet, New Orleans received fourteen performances of his plays in one season, 1854-55. This is mentioned with no idea of refuting Professor Coar's statement that Schiller's writings lie beyond the experience of the American people,¹⁰ but rather to show how European New Orleans was at that time. Local conditions, three in particular, contributed to the development of a taste for Schiller.

First, the German Society of New Orleans, organized in 1847, was building up a strong German consciousness. Second,

⁸ Carpenter, H. "Theatrical Retrospection," *Times-Democrat*, New Orleans, December 18, 1898.

⁹ *Tägliche Deutsche Zeitung*, September 20, 1854.

¹⁰ Coar, J. F., "Why Schiller is Not More Popular in America," *New York Evening Post*, vol. 39, No. 1, July, 1905.

the fifties experienced the greatest influx of immigrants from Germany; more than 15,000 arrived at the Louisiana port at the time of the season mentioned. By 1859 New Orleans claimed a German population of at least 20,000. Third, New Orleans was prosperous for the time being, and was hostess to a moneyed leisure class who went South to spend the winters.

The New Orleans press was not inclined to give praise where praise was not due. The following is an example of unfavorable response to a performance of a Schiller drama, as described in the *Tägliche Deutsche Zeitung*:

Deutsche Theater

Die Wiederholung der Vorstellung: "Die Jungfrau von Orleans" machte verwichenen Donnerstag ein ziemlich volles Haus. Mit einiger Ausnahme spielten die meisten Mitwirkenden gewandter und besser. Madame Klaus deklamierte etwas rasch und mit gewöhnlicher Wärme, doch war diese teilweise Ermüdung, wie wir später zufällig erfuhren . . . Herr Schröder war wieder brav. Herr Hörning machte in seiner vollen eisernen Rüstung einen bedeutend stärkeren Eindruck als das erste Mal. Herr Otto gefiel uns nicht besonders, das Organ ist zu unangenehm und die ganze Erscheinung noch sehr schülerhaft. Madame Alkenbrecher wusste ihre Rolle etwas besser, und blieb nicht stecken, wie das letzte Mal, aber eine Königin stand nicht auf den Brettern. Herr Hafner hatte seine Rolle besser gelernt, er braucht sich weniger nach dem Souffleurkasten zu wenden. Der Souffleur machte sich auch wieder unnütz und spielte seine Rolle etwas zu laut.¹¹

Four days later, *Kabale und Liebe* was played more nearly the way New Orleans critics thought a Schiller drama should be presented.

A brief comment upon a performance of *Die Räuber* pictures the response evoked by Schiller's works in the height of his popularity in New Orleans:

Schillers erstes Geistesprodukt "Die Räuber" machten am verflossenen Freitage ein für Wochentage ungewöhnlich stark besuchtes Haus. Trotz der Auswüchse einer jugendlichen, ungezügelten Phantasie haben Schillers Räuber ihren Weg zum deutschen Volke gefunden, sie sind Volksdrama geworden und das Volk hält treu zu seinen Lieblingen. Es geht mit dem Drama wie mit dem Volksliede. "Die Räuber" machen volle Häuser, wo "Uriel Acosta" eine kalte Aufnahme findet.

¹¹ *Tägliche Deutsche Zeitung*, November 4, 1854.

Die Darstellung war in ihrem Ensemble eine der besten, die wir je gehabt. Sämtliche Rollen waren gut besetzt und tüchtig einstudiert.¹²

The Schiller Centenary Festival was a fitting climax to the period of the fifties, in which Schiller's dramas were appreciated in New Orleans. A performance of *Die Räuber* was the chief feature of the program celebrating the birthday of the dramatist. *The Daily Picayune* published the following announcement:

Tomorrow there will be a grand procession, and other exercises will be performed at the St. Charles Theater. All citizens, of every nation and tongue, are invited to take part in this grand celebration. . . .¹³

A sentence from the next day's *Picayune* speaks for the response of the English-speaking public: "Though not familiar with the language in which Schiller wrote, . . . we yet greatly enjoyed a performance therein which we witnessed at the Amphitheater last evening."¹⁴ An account from the *Tägliche Deutsche Zeitung* reads like this:

Als Vorfeier des Schillerfestes wohnten wir gestern Abend der Aufführung der "Räuber" bei. Das neu aufgemalte, jetzt durch Gas erleuchtete Lokal war in allen seinen Räumen gefüllt und bot einen sehr glänzenden Anblick dar; die ganze schöne germanische Welt hatte sich eingefunden und wir wurden unwillkürlich an einen jener Abende erinnert, an denen die bezaubernde Piccolomini während der vorigen Saison ihre Triumphe feierte. Das Schiller'sche Stück ging ganz leidlich von statten.¹⁵

Also, at later times his birthday was celebrated, for example, in 1871, when *Wilhelm Tell* was played "bei festlich beleuchtetem Hause."¹⁶

When the German Theater was approaching a decline in New Orleans it was natural that there should be fewer Schiller programs. Newspaper reports on two performances in 1878 reveal how enthusiastic the response to Schiller continued to be. Here is a paragraph from the somewhat detailed write-up of a performance of *Maria Stuart*:

Die Sonntags-Vorstellung vor gefülltem Hause war eine wirkliche Gala-Vorstellung. Das Stück war trefflich einstudiert und wurde ausgezeichnet gespielt, und die Costüme, sowie Toiletten waren geschmackvoll und elegant.¹⁷

¹² *Ibid.*, November 19, 1854.

¹³ *Daily Picayune*, November 8, 1859.

¹⁴ *Ibid.*, November 10, 1859.

¹⁵ *Tägliche Deutsche Zeitung*, November 10, 1859.

¹⁶ *Ibid.*, November 10, 1859.

¹⁷ *Ibid.*, February 19, 1878.

This is how New Orleans theater-goers expressed their appreciation when an actress did justice to a Schiller role:

Die Leistung von Elisabeth von Stamwitz in der Titelrolle der "Jungfrau von Orleans" war eine höchst gelungene und ausser Hervorrufen nach jedem Akte und nach Schluss des Stückes, riesigem Applaus und reichen Blumenspenden . . . wurde der Dame noch, wie wir hofften, von einigen Freunden ein hübsches Geschenk überreicht.¹⁸

That serves to show that an account of Schiller's career in New Orleans needs no mention of decline in popularity.

It is to the credit of the Crescent City that there was no evidence of departure from the ability to appreciate Schiller's dramas. Even after New Orleans German Theater apparently had come to a final close, esteem for Schiller maintained itself in the affections of the drama-loving populace and found an opportunity to make this known in May, 1905. New Orleans is to be listed with the seven other cities in this country where elaborate programs commemorated the centennial of the death of Germany's great classical dramatist.

To summarize, we have record of eighty Schiller evenings that were announced in the newspapers, between the years 1842 and 1881. *Die Räuber* was by far the most popular of his eight dramas appearing on the New Orleans stage. This drama, which was performed thirty times in all, was not only the first Schiller program in that city, but was also the play that closed his career there. The next favorites were: *Wilhelm Tell*, played twenty times; *Kabale und Liebe*, twelve times; *Maria Stuart*, nine times; and *Die Jungfrau von Orleans*, six times. There were three performances of *Wallensteins Lager*, one of *Wallensteins Tod*, and one of *Don Carlos*.

It has nothing to do with the greatness of Schiller for New Orleans to have liked his plays. That goes without question. But the favorable response that was given Schiller and Goethe, as the chief representatives of the classical dramatists, reveals the higher quality of German-American culture in New Orleans during those years.

JOHANN WOLFGANG GOETHE (1749-1832)

The record of Goethe on the New Orleans stage suffers serious defacement by the loss of almost three years' files of *Der deutsche Courier*.

¹⁸ *Ibid.*, March 12, 1878.

After diligent search for the missing *Couriers*, the writer has been able with the help of others, to find seven copies of this newspaper from what is otherwise a complete gap from December 27, 1843, to March 14, 1847. The first three of these seven copies announce performances of *Faust*, and thus play an important part in this endeavor to give a worthy account of the place that Goethe holds in the history of the German stage of New Orleans.

Although the information gained from these brief announcements is far from satisfactory, it does tell this much—that Goethe's *Faust* was played at the St. Charles Theater on Sunday, January 11, 1845, which is twenty-five years earlier than the "supposed" date of the first performance of *Faust* in New Orleans according to Horatio S. White: "Vermutlich war es ums Jahr 1870, dass Goethe in den Südstaaten zuerst auf die Bühne gebracht wurde, da *Faust* im Deutschen Theater in New Orleans gegeben wurde."¹⁹

From the material at hand January 11, 1845, is the first known date of a Goethe program in the Crescent City. On Wednesday of the same week *Faust* was performed again at the same theater. Two sentences from this announcement throw new light on the subject. This performance is spoken of as the "zweites Auftreten der Madam Vernon," and yet it was "zum fünften Male, das mit grossem Erfolg aufgenommene Drama *Faust* von Goethe."²⁰ Here is a strong indication that the young German Theater of the South had played *Faust* at an earlier date than January 11, 1845. It can be seen by the above quotation that Madam Vernon was a visiting star actress, who, no doubt, was playing the role of Margarete. If the Wednesday program, which marked her second performance in that city was the fifth presentation of *Faust*, it can easily be concluded that three performances of that drama took place before January 11, 1845. Apparently those three performances of *Faust* can be placed somewhere within the year 1844, as newspaper records are available up to that year and they show no record of Goethe's name on the billboards before the year 1844.

The significance of the information gleaned in this fashion is the discovery that the New Orleans German Theater at least attempted dramas from Goethe and Schiller practically from

¹⁹ White, Horatio S., "Goethe in Amerika," *Goethe Jahrbuch*, V (1884), 219-256.

²⁰ *Deutscher Courier*, January 15, 1845.

the beginning. As far as can be ascertained, New Orleans was the first city in the United States to have a performance of *Faust* in German. New York, Philadelphia, St. Louis, Milwaukee, Davenport, and Chicago, which were in the main circuit of tours made by traveling actors and actresses, show no record of a performance of "Faust" in German earlier than the New Orleans date.

By the time the New Orleans German Theater had reached its sixth season there had been six performances of *Die Räuber* and six of *Faust*, according to the columns of the press available at the time of this research. The newspaper merely announced these programs and did not publish any report as to their success.

The nights on which the first three recorded performances of *Faust* occurred were Sunday, Wednesday, and the following Sunday, respectively. It was understood socially among the French theater-going public of New Orleans that Tuesday and Saturday were the "fashionable nights," and that Sunday and Thursday were for the bourgeoisie.²¹ With the German theater-going public, however, Sunday was a favorite theater date from the first performance on through the years. As late as 1875 it was announced through the press that a German Dramatic Society, consisting of local talent in New Orleans, was being organized for the purpose: "von nun an regelmässige Sonntag-vorstellungen zu veranstalten."²²

The New Orleans German Theater experienced no opposition like that which the Presbyterians offered in the East, particularly in Philadelphia. The Creole City accepted Sunday theatrical activities as sponsored by the Germans without question, whereas Davenport, Iowa, recalls a prolonged struggle between the German and the non-German populations in regard to Sabbath performances as conducted by the early theater there.

The difference can be explained in two ways: first, the nature of the Crescent City in contrast to the others; and second, the way in which German Theater was housed in New Orleans. The Creole City was made up of so many kinds of people and creeds—Catholic, Protestant, Jew; French, English, German, Spanish, and Negro—that no particular group felt any religious responsibility for the beliefs of another. Order was all that was

²¹ Gafford, *op. cit.*

²² *Tägliche Deutsche Zeitung*, February 13, 1875.

required and as long as theatrical performances did not disturb public peace there was no objection to their activities. Beginning with the opening performance the German Theater promised perfect decorum and, in so far as can be learned, it maintained that standard. The Southern Metropolis was a peculiarly suitable place for the performance of *Faust*, the world's greatest drama of "Life's struggle between Good and Evil."

When the Germans of New Orleans engaged the St. Charles Theater of that city for the staging of *Faust*, they were arranging for these performances to take place in the biggest theater of the South, as described earlier.²³

Even though *Faust* was played in New Orleans those three evenings in January in the elaborate setting which the St. Charles Theater afforded, apparently no one was sufficiently impressed to write a criticism for the newspaper. Nothing is known, therefore, as to how well it was received nor how successful the actors and actresses were in portraying Goethe's great theme of humanity. It should be noted that this was not the first occasion of a German performance in that building. The St. Charles had been hostess to German Theater intermittently for five years, first in the old St. Charles playhouse that had burned in 1842 and then in the new building.

There is no further record of a Goethe evening in New Orleans until ten years later. These were the lean years in the history of German Theater, for want of a permanent director, whereas they constituted the most prolific period for the English boards.

In 1855, the *Tägliche deutsche Zeitung* announced that the complete drama of Goethe's *Faust* would be performed in the American Theater on Friday, January 5. This announcement included the list of acts and names of the cast, which was made up of some well-known actors and actresses of the German theater-world of that day in the United States: Herr und Madam Claus, Herr und Madam Rittig, Herrn Meinken, Hörning, Schröder, Berndt, Hafner, Hermann, Seitz, and Redowsky.

The following Sunday paper published a criticism of the *Faust* performance. Most of the article expounded upon the subject of Goethe's genius, saying that men of literature of other nations had attempted this theme of the conflict of good and

²³ Cf. Introduction.

evil in human nature, "aber keinem konnte dieses poetische und philosophische Meisterwerk gelingen, als dem deutschen Geiste."²⁴ Byron's *Manfred* was given honorable mention. Then the discourse continued: "Im *Faust* ist jede Zeile ein System von Lebensphilosophie, jede Strophe ein praktisches Muster."²⁵ It concluded bluntly with these words: "Aber *Faust* ist nicht für die Bühne geschrieben."²⁶

Whether that last sentence goes to say that the program was not so well attended, or was not at all what the audience expected, must be left to the individual reader's own conjecture. It was somewhat like the criticism that *Faust* was given after being performed in New York, according to the research by Leuchs:

Whenever Goethe's masterpiece was given, it was dismissed with the comment that its demands far exceeded the limitations of the theater, wherefore the drama had best not be attempted.²⁷

On the day of the above write-up about *Faust* in New Orleans, Schiller's *Jungfrau von Orleans* was presented and well attended, the newspaper said, and a few days later *Maria Stuart* was given a long and full criticism by the press.²⁸

The American Theater, in which *Faust* went before the footlights twice in a fortnight that January, was also a fine, newly-decorated playhouse that could seat twelve hundred persons. It is not known, however, how many were present either evening. Yet, when *Maria Stuart* was announced for the following night, very low prices of admission were quoted: "Dresscircle und Parquette, \$0.75; Familiencircle, 0.50; und Gallerie, 0.25." Possibly that was an effort to fill the house after disappointing attendance on the Goethe evening.

If the theaters and stage equipment were at no fault, and especially since the public did come out for Schiller, why was Goethe not received more favorably? Perhaps for want of the kind of acting that this poet's masterpiece required, since it was seldom that any man or women could interpret the surging life which permeates the drama. This has been true in the case of most of the attempts to translate *Faust*. A superior stage por-

²⁴ *Tägliche Deutsche Zeitung*, January 7, 1855.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ Leuchs, 85.

²⁸ *Tägliche Deutsche Zeitung*, January 9, 1855.

trayal of *Faust* cannot be the result of a task set . . . like a translation, "it must be the sublimation of a great experience."²⁹ The quill of the genius author "was atremble with life, life as it is and must be lived in its great range from the daily pettiness to those rarest moments of exaltation possible to the mind and soul."³⁰ Although the casts of actors and actresses who attempted to portray *Faust* in the German Theater of New Orleans contained men and women whose talents classed them as stars in the dramatic world, both in Europe and America, there were no *Faust* and *Mephistopheles* artists among them. As expressed by Leuchs, "It required a Daniel Bandmann as *Faust* and a Fallenbach as *Mephistopheles*."³¹ But these two actors apparently were not among the scores of visiting stars who helped to make up the history of German theater in New Orleans. Margarete has found her way across the boards very seldom, because it was rare that an actress was ever able to "convey the flow of feeling, profound but never sentimental, which pervades Margarete's nature."³²

The New Orleans sponsors of German Theater were not unaware of this fact. They admitted it openly through their newspaper, somewhat as an apology to Goethe, the day that three acts of *Faust* were to be played, July 15, 1855. After mentioning again that "Deutschlands grösstes Dichterwerk" would go onto the Liebhaber stage, in the Turnhalle, that evening, the article continued:

Wir sind uns wohl bewusst, wie die Meinungen über diesen Schritt der Regie geteilt sein werden, wie Manche das Streben anerkennen werden, immer vorwärts zu dringen und selbst vor dem Höchsten nicht zurückzuschrecken, wie Andere wiederum es als eine Arroganz betrachten werden, dass es jemand wagen darf, die unkünstlerische Hand an die Statuen der medicäischen Venus und des Apollo von Belvedere zu legen. Dem sei, wie ihm wolle,—wir glauben, dass die Darstellung selbst die Regie ein wenig rechtfertigen und den Beweis liefern wird, dass man den unsterblichen Goethe wenigstens versteht.³³

This closing sentence appears to agree with the statement that Littell wrote, nearly a quarter of a century later, that

²⁹ Schreiber, Carl F., *A Note on Faust Translations*, (New York, 1930), 8.

³⁰ *Ibid.*

³¹ Leuchs, 85-86.

³² Schreiber, *op. cit.*, 10.

³³ *Tägliche Deutsche Zeitung*, July 15, 1855.

"Goethe paints always a certain reflection of himself."³⁴ In Littell's opinion, Schiller, on the other hand, "paints humankind without reference to himself, as Shakespeare did, throwing himself into characters different from his own."³⁵

Again in September, 1855, *Faust* was played twice with Hörning as Mephistopheles. In 1856, there were five evenings of *Faust*, played by a different cast. A "wohl bekannte Tänzerin, Fräulein Ada Theodore," played the role of Margarete in two performances which took place in the Turnhalle in early summer, 1856. These programs included only three scenes from *Faust*:

1. Der Pakt mit dem Teufel
2. Der Teufel und der Schüler
3. Auerbachs Keller in Leipzig.³⁶

In December, it was announced that "Doctor Faust, grosses Lustspiel von Goethe," would be performed at the St. Charles Theater.³⁷ The word "Lustspiel" would have been enough to raise a question in the minds of those who were acquainted with Goethe's drama. Since this was the first time in more than a decade that Goethe's name was on the billboards of the St. Charles, it is to be believed that many who had season tickets there would take this opportunity to see the great German drama. But the outcome was disappointing, according to the daily German newspaper. A portion of the criticism read as follows:

Das darauf folgende Drama, *Faust, oder der deutsche Student*, scheint nach einem Märchen von Reynolds bearbeitet zu sein und hat mit Goethes *Faust* nicht die geringste Ähnlichkeit. Es gehört zu den stücken, deren Erfolg wesentlich von der Entfaltung einer reichen und passenden Garderobe, schöner Dekorationen und vorzüglicher Maschinerie abhängt. Frau Conway führte die schwere und anstrenghende Rolle des Faust gut aus. Herr Conway gab nicht minder gut den Mephistopheles, welcher, den Geist oder Mangel an Geist des Stückes entsprechend, ein anderer als der in Goethes Faust ist.³⁸

It can be seen by this account that the *Faust* performed on December 2 and 3. was not Goethe's *Faust*. It also shows

³⁴ Littell, "A Century of Great Poets from 1750 Downwards," *Living Age*, No. 1528, September, 1873, p. 707.

³⁵ *Ibid.*

³⁶ *Tägliche Deutsche Zeitung*, June 28, 1856.

³⁷ *Ibid.*, December 2, 1856.

³⁸ *Tägliche Deutsche Zeitung*, December 4, 1856.

how a superficial record of the dramas might make an error in listing the performances of Goethe's *Faust*.

December 14, 1856, is the last recorded date of a performance of Goethe's *Faust* in the St. Charles Theater. By this time, the most prolific period in the history of German Theater in New Orleans, Schiller and Goethe together had been given only forty-three performances against seventy-eight by Kotzebue alone. Eight of the forty-three were Goethe's *Faust*; some of the performances included all of Part I, others represented only selected scenes or acts. It is interesting to note, nevertheless, that plays from Kotzebue, as representative of light drama, proceeded to be fewer after this period, whereas those of the classical writers increased in comparison with their own previous record.

Five performances of *Faust* occurred during the Civil War decade. These represented whole evenings' programs, usually playing all of part I; many times in former years only selections from Part I followed some other play. According to Horatio White, the Second Part of *Faust* had not been performed in the United States up until 1884 (the date of his writing).³⁹

The record of *Faust* is the record of Goethe in New Orleans, with one exception: *Egmont* was played at the National Theater, Monday, February 26, 1872. Beethoven's music, which is considered inseparable from this drama, accompanied the five acts of the tragedy, performed as a benefit for the orchestra conductor, Hermann Starcke.⁴⁰ Between the years, perhaps 1844, definitely 1845 and 1875, there were eighteen performances of *Faust* and one of *Egmont*. This record compares favorably with those of New York, Philadelphia, St. Louis, Davenport, Chicago and others according to the writings of Leuchs, Baker, Brede, White, Schick, and others.

It is to be seen that sponsors of German Theater in New Orleans desired that coming generations should be able to speak of their theater-history in the words of Wagner to Faust: "...it is a treat to cast Ourselves into the spirit of the past." But their success in presenting *Faust* fell short of attaining the "noble heights."

³⁹ White, *op. cit.*, 252.

⁴⁰ *Tägliche Deutsche Zeitung*, February 25, 1872.

KARL GUTZKOW (1811-78)

New Orleans had begun her sixteenth season of German drama when *Uriel Acosta* made its way onto the boards, bringing the name of Gutzkow to the notice of the theater public for the first time in that city. *Uriel Acosta* had been written not more than eight years before its performance in New Orleans.⁴¹ It is interesting to note that that season, 1854-55, not only introduced Gutzkow and his best-known drama, but also included in the repertoire all other plays of his that were to be performed in coming years. These were five in all: *Uriel Acosta*, *Zopf und Schwert*, *Das Urbild des Tartuffe*, *Der dreizehnte November*, and *Liesli*.

Gutzkow was living then, nearing his middle forties.⁴² If it was reported to him that his dramas were being played in another land where war clouds were rising above the horizon, that report could have included other observations like the following: Within the season beginning October 15, 1854, and ending May 6, 1855, one of the most prolific seasons of New Orleans German stage history, there had been no performances of dramas from Lessing, Kleist, Grillparzer, Hebbel; one from Laube; five from Goethe; six from Gutzkow; and twenty-five from Schiller.

That looked like a successful beginning that held promise of an outstanding career for Gutzkow's dramas in America's Southern Metropolis. But it proved to be the beginning of a career of inconsistencies, bright beginnings and dull outcomes. The repertoire for the season named consisted of 101 performances, a figure which minimizes the importance of the six from Gutzkow, as to number at least. Even though his plays appeared as fast as three evenings in a fortnight at first, they did not occur as often as three a season after that. In fact, after the 1854-55 season there were only eleven Gutzkow evenings in the remaining thirty-four seasons of New Orleans German stage, which makes a total of only seventeen performances for his entire record in that city. The fire of 1855 could not have effected that much set-back in the popularity of one dramatist, unless like results were experienced by a number of others. The times, no doubt, were greatly responsible for the fact that two of Gutzkow's dramas, *Der dreizehnte November* and *Liesli*, were never re-

⁴¹ Francke, Kuno, in *A History of German Literature* (New York, 1916), 546, gives 1846 as the date of production; Witkowski, Geo., in *The German Drama of the Nineteenth Century* (New York, 1909), quotes 1847 as the date, p. 48.

⁴² Francke, 546.

peated and that only one of the five which constituted his debut in New Orleans ever appeared again in the theater fare of that city more than twice, namely, *Uriel Acosta*.

Quantity, however, is not the most important factor when it comes to evaluating art. Since Gutzkow ranks as an artist among dramatists, which can not be said for some writers who scored a greater number of plays on the New Orleans stage, it is interesting to see what light the newspaper reports can throw on his career in that city. The initial introduction of Gutzkow as given through the press read as follows:

Am Dienstage wurde *Uriel Acosta* ein Trauerspiel in fünf Abtheilungen von Gutzkow gegeben. *Uriel Acosta* nimmt unter den Erzeugnissen der neuern deutschen dramatischen Literatur einen der ersten Plätze ein. Als Goethe, die letzte Relique des goldenen Zeitalters, die Augen schloss, ging in Gutzkow ein neuer Stern auf, der zwar nicht mit den Giganten Schiller und Goethe verglichen werden kann, unter den Zeitgenossen aber den ersten Rang behauptet.

Uriel Acosta ist der Sieg der Vernunft über den Glauben, der Sieg der Philosophie über die Religion. Dass Uriel seinem Herzen folgend den Widerruf seiner Überzeugung ausspricht, hat man oft und bitter an dem Stücke getadelt, obgleich gerade der Widerruf einen Knoten der Handlung bildet und zu erschütternden Scenen benutzt wird.⁴³

The write-up continued with a fairly favorable report on the performance of the individual actors, with this exception: "Uriels Physiognomie mit dem verzwickten Barte war nicht edel genug; Uriel sah aus, wie ein reisender jüdischer Handlungsdiener, nicht wie ein Epoche machender Denker."⁴⁴ Madame Clauss was said to have scored one of her most beautiful triumphs in the way she played the part of Judith. This noteworthy beginning for Gutzkow in the Crescent City took place in the American Theater, with a strong cast of actors, and recognition from the press.

An account of *Uriel Acosta* amounts to more than half the record of Gutzkow, but this masterpiece did not accomplish so nearly a total eclipse of that dramatist's other works as *Faust* did for Goethe in the Crescent City. Although there was only one more Goethe evening than Gutzkow evenings in New Orleans German Theater history, there were eight more performances of *Faust* than there were of *Uriel Acosta*. There were exactly three times as many performances of *Die Räuber* and twice as many of *William Tell* as there were of *Uriel Acosta*.

⁴³ *Tägliche Deutsche Zeitung*, November 16, 1854.

⁴⁴ *Ibid.*

It was in a write-up on the ninth performance of *Die Räuber* that an unfavorable comment on *Uriel Acosta* appeared in a New Orleans newspaper. The incident was an unfortunate reflection upon the initial appearance of Gutzkow's name on a theater program in that city, because the criticism was not only unfavorable—it was used as contrast to heighten praise of Schiller. This is what was said, following an enthusiastic description of "Schillers erstes Geistesprodukt": "*Die Räuber* machen volle Häuser, wo *Uriel Acosta* eine kalte Aufnahme findet."⁴⁵

This was the nineteenth time that Schiller's name had appeared on the billboards of the city, but it was Gutzkow's first, his introduction to the theater public of the South. More than that, this remark, which was enough to pigeonhole Gutzkow, was published only three days after the favorable write-up above. It is a wonder that *Uriel Acosta* was staged nine times after that.

The play was called by half a dozen names the first few times that it was advertised. The first advertisement read thus: "*Uriel Acosta der freisinnige Jude von Amsterdam; oder Ueberzeugung und Glaube* (Historische Tragödie in fünf Abteilungen, von Gutzkow)."⁴⁶ Again it was announced in this way: "*Uriel Acosta; oder der Sadducäer von Amsterdam* (Trauerspiel in fünf Aufzügen von Karl Gutzkow)."⁴⁷ Another way was: *Uriel Acosta, der Apostat!*⁴⁸ Finally it was announced just as *Uriel Acosta*.⁴⁹ Only once was it expressed as *Uriel Acosta, der Jude von Amsterdam*.⁵⁰

Gutzkow's dramas were staged in the American Theater during his opening season, which closed in the spring of 1855, but his name did not appear on the billboards of that theater after that date. The National Theater, the Academy of Music, the Concert Hall, the German Theater at Poydras and Carondelet, and the Turnhalle were the playhouses which now and then included a Gutzkow evening in their fare between the years 1857 and 1873, the year which marks the last known date of a Gutzkow performance.

Uriel Acosta must not have been such a completely losing proposition as a paying performance, because it was chosen for a benefit program for "die Witwe des Hrn. Th. Dietsch" from

⁴⁵ *Ibid.*, November 19, 1854.

⁴⁶ *Ibid.*, November 14, 1854.

⁴⁷ *Ibid.*, December 21, 1866; March 29, 1867.

⁴⁸ *Ibid.*, January 20, 1860.

⁴⁹ *Ibid.*, February 26, 1862; April 12, 1871.

⁵⁰ *Ibid.*, May 17, 1863.

Cincinnati, November 30, 1857, and again for the benefit of Eduard Leonhardt, February 27, 1862.

In the fall of 1854, when Mr. and Mrs. Clauss were contributing their talents to maintain a strong German Theater then staging performances in the handsome American Theater, programs were announced in grandiose style, perhaps to be in keeping with the theater building. Gutzkow's second drama to be staged in New Orleans was announced as follows:

Zopf und Schwert; oder Damen Club und Tabacks-Collegium! (Historisches Lustspiel aus der Zeit Friedrich Wilhelm I, König von Preussen, in 5 Akten, von Karl Gutzkow). Ort der Handlung: das königliche Schloss in Berlin. Zeit: 1736.

Zopf und Schwert, eines der besten Erzeugnisse Gutzkows. Das Stück behandelt eine interessante Periode aus der deutschen Geschichte, und ist in allen seinen Einzelheiten so anziehend, dass alle treuen Freunde des Theaters auf einen genussreichen Abend mit Sicherheit rechnen können.⁵¹

Although *Zopf und Schwert*, which naturally should have been the second in line of the dramas from Gutzkow, was second, both chronologically and in the number of repeated performances in New Orleans, it waited nearly two decades to be played again after its initial performance mentioned above. This drama wrote the closing paragraphs of the history of Gutzkow in New Orleans; that is, its second and third times to be played were in January of 1872 and January of 1873, respectively, and these were the last recorded Gutzkow evenings on record for that city.

HEINRICH VON KLEIST (1777-1811)

It is doubtful that the New Orleans enthusiasts for German theater ever recognized Heinrich von Kleist as "Germany's only great Romantic dramatist,"⁵² or ever realized that he was a genius. In that city it took nearly sixteen years for one of his plays to reach the boards at all and twenty-two years more before the completed list of Kleist evenings attained the paltry number of eight performances.

Das Käthchen von Heilbronn was his only drama as far as New Orleans was concerned. (The Holbein arrangement was used.) It occurred sometimes as often as three years consecutively, but never more often than one performance a year.

⁵¹ *Ibid.*, November 28, 1854.

⁵² Campbell, Thomas Moody *German Plays of the Nineteenth Century* (New York, 1930), 5.

The account of Kleist in New Orleans is fairly consistent with his record in other cities, however. *Das Käthchen von Heilbronn* was his only drama on the New York stage, and in that city, also the play "was seen only at long intervals."⁵³ The New York German stage, nevertheless, included Kleist in the early part of its first year's repertoire, 1840, whereas New Orleans ignored him for nearly the first third of her German stage history. This cold shoulder from New Orleans bore no evidence of personal prejudice, as was the case in the Royal Theater in Berlin. There Iffland barred the stage to Kleist in the most appropriate period for the great Romantic dramatist to have flourished. That was "from 1796 to 1814, the best years of Romanticism."⁵⁴

The account of Kleist in the Southern metropolis is practically the reverse of that of Gutzkow, somewhat similar to the account of Goethe, and definitely out of comparison with Schiller's reception in that city. There were as many different plays from Schiller as there were performances of the one play from Kleist. Schiller's name was on the program eighty-two times (besides the centennial celebrations), whereas it was only eight times that the name of Kleist appeared on the billboards.

This difference was due partly to a mood that was characteristic of New Orleans, especially in the fifties, her Wild Oats Decade. Any play in which a robber strode across the stage in a red costume with flowing plumes would have excited more response than another where a loving wife voluntarily endured ill-treatment and "disgrace heaped upon her by the loved one."⁵⁵ This is taken up, not as an attempt to compare the two dramatists here, but for the opportunity that their two plays offer as a means of calling attention to one determining factor in the interpretation of German-American culture in New Orleans, as revealed through the repertoire of the German Theater there.

Although Goethe's *Faust* made its debut a decade ahead of *Das Käthchen von Heilbronn*, the dates for Kleist's history in that city extend two years beyond the date of the last recorded performance of a drama by Goethe.

Since the American Theater fire of April, 1855, made it necessary for the German Theater to give performances through-

⁵³ Leuchs, 86.

⁵⁴ Campbell, *op. cit.*, 5.

⁵⁵ Witkowski, *op. cit.*, 20.

out a hot Louisiana summer—in order to garner enough funds both to lease another theater building and to buy new costumes and stage settings to replace those that perished—the task was carried through with manful effort. Only one week elapsed between the close of the spring season, May 6, and the opening of the summer program, May 13. It was in the midst of this endeavor that *Das Käthchen von Heilbronn* was staged in the Pelican Theater on July 1, the beginning of the hot, rainy season of semi-tropical New Orleans (there were no screens to keep the mosquitoes out).⁵⁶

Unlike the experience of Gutzkow, five of whose dramas made a conspicuously promising debut in '54, when German theatricals were at a peak of momentum and delightful facilities, only to reappear most seldom thereafter, Kleist's lone drama went before the footlights of a stage which was unfamiliar to the actors, and where the German public was not used to attending programs.⁵⁷ It is little wonder that three years elapsed before this drama was played again, April 4, 1858, which was not like a July night.⁵⁸

The farewell performance of *Das Käthchen von Heilbronn* was more gratifying than that of her arrival upon the German stage of the South. It was given the following write-up in the daily paper: "Am Sonntag Abend war der deutsche Musentempel⁵⁹ recht zahlreich besucht. Die Aufführung war im Ganzen genommen gut."⁶⁰

The customary "itemized statement of acting," as given in this newspaper account of the performance, reveals the names of a completely different cast from any who played in German Theater in New Orleans before the Civil War:

Frau Methus-Scheller in der Titelrolle übertraf alle bisher hier gesehenen Darstellerinnen jener Rolle, und wurde verdientermassen mit Beifall belohnt.

Herr Baden als "Friedeborn" und Herr Weyand als "Rheingraf" spielten ausgezeichnet, das männliche und sichere Auftreten des letzten Herrn ist vorzüglich zu erwähnen.⁶¹

It will be noticed by the date of this performance, December 9, 1877, that the times had completely changed in the interval

⁵⁶ *Tägliche Deutsche Zeitung*, July 1, 1855.

⁵⁷ The Pelican Theater. On only two evenings a few weeks previously, May 13, 1855, and May 17, 1855, had German theatricals taken place in that hall.

⁵⁸ *Tägliche Deutsche Zeitung*, April 4, 1858.

⁵⁹ The National Theater in this case.

⁶⁰ *Tägliche Deutsche Zeitung*, December 9, 1877.

⁶¹ *Ibid.*

between the first and the last performance of Kleist's drama. The Civil War had come sweeping away the Wild Oats Period of New Orleans history, and leaving a sobered populace, which was more nearly capable of appreciating the "charm of the fairy-story"⁶² in the gracious figure of the heroine of Kleist's best-known drama, if not his greatest work of art.

FRANZ GRILLPARZER (1791-1872)

"That middle thing between Goethe and Kotzebue which the times need," is what Grillparzer once called himself in his diary.⁶³ If figures tell, it would be Schiller who more nearly fits that definition in the eyes of Nineteenth Century New Orleans, whereas Grillparzer would occupy a place much closer to Goethe than to Kotzebue. These are the figures, given in their relative order, which represent the performances that New Orleans entertained from the four dramatists: Goethe (22)—Grillparzer (2)—Schiller (82)—Kotzebue (175).

Why New Orleans never had more than two performances of dramas from Grillparzer is difficult to understand, especially if one is reminded that the city experienced a fifty-one-year span of German theatrical endeavor. A contemporary stage in Berlin records 154 performances of Grillparzer's dramas in a period of twenty-five years.⁶⁴ In fairness to the German Theater of New Orleans, however, it should be noted that the one in Berlin had been established years before; by the time the one in New Orleans was barely coming into existence Berlin had already attended more than 1200 performances of Shakespeare alone (played in German).⁶⁵

It cannot always be ascertained as to why some plays are not included in the development of a repertoire; but quite often it is revealed that certain circumstances bring about the staging of some plays in particular. It may have just happened that the ambitious personnel for the young organization for German theatricals in New Orleans decided to stage *Die Ahnfrau* near the close of the spring season of 1850,⁶⁶ but it was by no accident nearly two decades later, that *Medea* was played on February 23, 1869.⁶⁷ The reason for this is seen clearly in the presence of a

⁶² Witkowski, *op. cit.*, 20.

⁶³ Witkowski, *op. cit.*, 33.

⁶⁴ Campbell, *op. cit.*, 433-434.

⁶⁵ *Ibid.*

⁶⁶ *Tägliche Deutsche Zeitung*, May 26, 1850.

⁶⁷ *Ibid.*, February 23, 1869.

talented actress, whom the New Orleans press announced as "The Queen of the German Stage."⁶⁸

It was a red letter day in German Theater history when Fanny Jenauschek went before the footlights of the St. Charles Theater, February 22, 1869.⁶⁹ In so far as can be learned, the German stage had been lighted only six times in the past twenty-two months,⁷⁰ and then an actress came with only one day's gap in a successive run of twelve performances within two weeks' time.

The plays which were chosen to give range to the talents of Fanny Jenauschek, naturally were those in which a female character takes the lead. Her list included: *Maria Stuart*, *Medea*, *Elisabeth*, *Königin von England*, *Kabale un Liebe*, *Deborah*, *Marianne* and *Katharina II*, *Kaiserin von Russland*.⁷¹ Some of these were not new to the theater public of New Orleans. Already, there had been three performances of *Maria Stuart*, eight of *Kabale un Liebe*, six of *Deborah*, and eight of *Marianne*. It must have been a surprise for the newspapers to announce that the "2. Auftreten von Fanny Janauschek" would take place the next night after Schiller's play. Perhaps people in general paid little attention to the unfamiliar title of the drama, *Medea*, which was to be the subject of the evening. No doubt few of them recalled that the name Grillparzer had appeared on a program of their theater some twenty years before.

The New Orleans representatives on the theater's program committee were not responsible for the selection of this part of Grillparzer's Trilogy of *Das goldene Vliess*, if the following observation can be taken as any evidence. The actress gave her performances night after night without the usual interval of a few days to review or hastily memorize the role, as was the method used in preparing most of the plays that went onto the boards. Further proof of the difference that it made for an artist to come, who knew the part to be portrayed, and who brought her company from Europe, can be seen if one recalls two incidents connected with Schiller's *Jungfrau*. In 1854, "Madam Alkenbrecher wusste ihre Rolle etwas besser, und blieb nicht stecken, wie das letzte Mal, aber eine Königin stand nicht

⁶⁸ *Ibid.*, February 21, 1869.

⁶⁹ *Ibid.*, February 22, 1869.

⁷⁰ According to the files of the *Tägliche Deutsche Zeitung*, these evenings were: 3-15-68, 3-22-68, 4-13-68, 1-17-69, 1-22-69, and 1-31-69, the only performances between March 27, '67 and February 22, '69.

⁷¹ *Ibid.*, February 21 to March 6, 1869.

auf den Brettern."⁷² Then Elisabeth von Stamwitz came along in 1878, it will be recalled from the story of Schiller, and gave such an artistic portrayal of the Jungfrau that the delighted audience showered her with applause and presented her with flowers and gifts.⁷³

It is fortunate that *Medea* was not attempted by less talented actresses, who might have spoiled the whole effect of the tragedy by overdrawing the heroine's thirst for revenge. The New Orleans press expressed great confidence in Fanny Janauschek's ability as an actress: "Und in der Tat, eine Darstellerin von solcher Macht, wie sie, wird sich auf jedem Boden mit bedeutendem Erfolg bewegen."⁷⁴ This comment was published, among other compliments, after she had played the roles of Maria Stuart, *Medea*, Queen Elizabeth, and Lady Milford.

It is to be believed that Fanny Janauschek gave New Orleans an opportunity to see a successful portrayal of Grillparzer's *Medea*, in whom "savagery and tenderness form a peculiarly fascinating mixture."⁷⁵

HEINRICH LAUBE (1806-1884)

In a season like that of 1854-55, when as many as thirteen dramas from Schiller were played, it could be expected that Laube's *Karlsschüler* would find a place in the repertoire, "not because of its intrinsic merit but because young Schiller, the author of *Die Räuber* is its hero."⁷⁶ For the same reason, *Die Karlsschüler* continued to be played now and then on the various stages of Germany, usually ranging from fifteen to twenty-odd a year in total count, and then suddenly mounting to a total of eighty in 1905,⁷⁷ the year of the centennial of Schiller's death.

New Orleans' next performance of *Die Karlsschüler* was not until January 19, 1872, which was not only the second but also the last recorded playing of this drama in that city. But there were two other dramas from Laube played that year in two performances each, though nothing more is heard of Laube in the annals of New Orleans German stage.

When the record of a dramatist reads: one performance in 1855 and five performances in 1872 it calls some attention to the

⁷² *Tägliche Deutsche Zeitung*, November 4, 1854. (Further description of the performance is quoted under this date in the discourse on Schiller.)

⁷³ *Ibid.*, March 12, 1878.

⁷⁴ Witkowski, *op. cit.*, 28.

⁷⁵ *Tägliche Deutsche Zeitung*, February 26, 1869.

⁷⁶ Witkowski, *op. cit.*, 48.

⁷⁷ *Ibid.*, 205, 207.

latter date, particularly the spring of that year when four of the Laube evenings occurred within a few weeks' time, namely, January 19, February 2 and 14, and March 22.⁷⁸

Again, explanation of the occurrence of *Die Karlsschüler* can be accredited to the fact that Schiller was in the minds of the people to the extent of eight performances in one season.

The effort of the season '71-72 to add variety to the program brought the names of more dramatists to the billboards and lengthened the list of dramas from some of the writers who had made their New Orleans debut already, as in the case of Laube whose *Karlsschüler* had been played in the Crescent City some years before, as mentioned above. Either accidentally or willfully the earlier performance of the play was overlooked. Consequently, it, too, was drafted into the roll of first-timers, as the season of 1871-72 called so many plays. The announcement began in the usual fashion for that season:

National Theater
Freitag, den 19. Januar 1872
Zum ersten Male
Die Karlsschüler

(Schauspiel in 5 Akten von Heinrich Laube)⁷⁹

Incidentally, all the plays of that season were staged in the National Theater.

Two weeks later, Laube's five act drama, *Böse Zungen* was announced with the "Zum ersten Male" notation and the explanation that it was a "auf allen deutschen Bühnen Repertoirestück."⁸⁰ Time has shown that *Die Karlsschüler* and *Graf Essex* have outlived *Böse Zungen* in German theaters, however, according to statistics of 1905.⁸¹ A second and last performance of the last-mentioned play took place within a fortnight, and the following month *Graf Essex* was played for the first time in the Crescent City.⁸² In December of the same year a second performance of *Graf Essex*⁸³ completed the New Orleans list of known performances of dramas from Heinrich Laube, one of the members of "Young Germany," "who undertook to mirror the suppressed ideals and frustrated hopes of his generation."⁸⁴

⁷⁸ *Tägliche Deutsche Zeitung*, January 18, February 1, March 21, and December 3, 1872.

⁷⁹ *Ibid.*, January 18, 1872.

⁸⁰ *Ibid.*, February 1, 1872.

⁸¹ Witkowski, *op. cit.*, 205, 207.

⁸² *Tägliche Deutsche Zeitung*, March 21, 1872.

⁸³ *Ibid.*, December 3, 1872.

⁸⁴ Liptzin, S., *From Novalis to Nietzsche* (New York, 1929), 181.

LUDWIG ANZENGRUBER (1839-1889)

Although Anzengruber holds a place among the great dramatists, by merit of his excellent art with the folkplay, his unique reception in New Orleans was of only one week's duration, except a final performance of *Hand und Herz* in 1878.⁸⁵ His *Pfarrer von Kirchfeld* had been published only two years previously, when it was played four times within a week in New Orleans, in December, 1872. That placed it among the few plays ever given in four successive performances on the German stage of the Creole City. But in New York this play of Anzengruber's had been staged on six consecutive evenings in March of the same year.⁸⁶

In Germany, the success of the play was immediate and lasting.⁸⁷ In New Orleans, its success was brilliant, according to the very favorable write-up that it received from the press. The actors and actresses were given repeated curtain calls amid "thunderous applause," the newspaper reports, and especially was the role of Pfarrer Hell played well.⁸⁸ This evidence of the interest that the people took in the play on four successive theater evenings makes it all the more peculiar that Anzengruber's name did not appear on the billboards of New Orleans German Theater at any time thereafter.

RICHARD WAGNER (1813-1883)

Richard Wagner, whose genius was able to "enlist music in the service of spiritual development," began the "victorious march of German opera" when *Lohengrin* was produced for the first time in Weimar, August 28, 1850.⁸⁹ Especially since the seventies represented the decade of rapidly approaching decline in New Orleans German theater, it was no small accomplishment for the German stage of that city to produce Wagner's *Lohengrin* as late as December 16, 1877.

WILLIAM SHAKESPEARE (1564-1616)

Shakespeare is placed last in this group, not as a matter of rank, of course, but because this study deals primarily with German dramatists. It is worth noting, however, that the New Orleans German-Americans attended performances of the following

⁸⁵ Witkowski, *op. cit.*, 112.

⁸⁶ Leuchs, 193.

⁸⁷ Witkowski, *op. cit.*, 113.

⁸⁸ *Tägliche Deutsche Zeitung*, December 14, 1872.

⁸⁹ Witkowski, *op. cit.*, 125-26.

dramas (usually in the Schlegel-Tieck translation): *Macbeth*, February 1, 1851; *König Richard III*, January 31, 1855, and February 4 of that year; *Der Kaufmann von Venedig*, May 21, 1863, and April 29, 1871; and *Hamlet*, December 19, 1865.

CHAPTER III

SECOND-RATE DRAMATISTS AND PLAYWRIGHTS

It is a well-known fact that some plays are performed simply for the sake of entertainment and are considered successful if they gain the "momentary effect of pealing laughter or of cheap emotion." Even in the Weimar theater when conducted by Goethe, light superficial entertainment took the lead in the repertoire.¹ Also, in the case of German theater in the cities of the East and the Mid-West in our country, contemporaries of the New Orleans German stage, dramas of literary merit proved to be the exception more than the general rule. In some instances dictatorial commentators in the newspapers advised the local German theaters to steer clear of the heavier works, like those of Goethe, Schiller, and Kleist. Leuchs reports on one New York critic who "ventured to hope that the company would confine itself to light diet and renounce its dreams of *Tell*, *Faust*, and *Fiesco*."²

In New Orleans something of the same feeling existed, though it was admitted apologetically in this fashion: "*Aber Faust* ist nicht für die Bühne geschrieben."³ The critic "took off his gloves" in speaking of Gutzkow and said outright that "*Uriel Acosta* eine kalte Aufnahme findet."⁴

The lively dialogue and common-folk humor which the New Orleans theatergoing public enjoyed is to be seen especially in the works of August von Kotzebue. Consequently the name of Kotzebue appeared more frequently on the billboards of the German stage in New Orleans than that of any other dramatist. For this reason and also because his name, which was on the first playbill of the German theater of that city, did not take its final departure until 1888, Kotzebue can be called the chief representative of the second-rate dramatists and playwrights whose dramas, comedies, farces, and various other types of German theatrical pieces entertained the German-Americans of the Crescent City for half a century.

¹ Witkowski, 4.

² Leuchs, 32.

³ *Tägliche Deutsche Zeitung*, January 7, 1855 (quoted also in the discourse on Goethe, Chapter II).

⁴ *Ibid.*, November 19, 1854 (quoted also in the account of Schiller in Chapter II).

Those authors of light theater-fare, mostly, with whom this chapter deals, number close to one hundred. The names of some of them are met with frequently both in the records of the repertoire of the New Orleans German stage and in books of German literature, as well. The others can be found in some lexicons, but usually the space granted them is noticeably limited. The latter, in some cases, are professional men—doctors, journalists, musicians, and most often actors—who have tried their hand at writing for the stage but have not become outstanding in that capacity. The former will be spoken of as the more prominent, with Kotzebue heading the list, in the discussion of this chapter; and the latter will be designated as the less prominent, with Julius Rosen as the most representative of that group. For obvious reasons, the Kotzebue group will be taken up more individually in this discussion than either the Rosen group, which follows as the second part of this chapter, or the Friedrich group of writers who constitute Chapter IV.

A. THE MORE PROMINENT SECOND-RATE DRAMATISTS AND
PLAYWRIGHTS

AUGUST VON KOTZEBUE (1761-1819)

The date that marks the first evening of the New Orleans German stage is coincident with Kotzebue's debut in that city, and the same is true for Körner. But Kotzebue, who had been chief purveyor of laughter to many nations for fifty years,⁵ was entering upon a forty-nine year career in America's largest southern city, if that many years between the first performance of one of his plays and the last curtain on a Kotzebue program can be called a career.

The success of Kotzebue's plays owed much to Mr. A. Icks, who has been introduced previously in this narrative as the first stage manager of the New Orleans German theater. Mr. Icks, who was an able actor, was particularly fond of playing the role of "Der Mann" in *Der häusliche Zwist*, a one-act comedy by Kotzebue, which was his first play to go onto the boards in German in New Orleans. Kotzebue's plays given in translation on the English stage in that city will not be included in this discussion of the German stage.

The Crescent City's new German theater's program for its earliest beginnings, ten days of December, 1839, included two

⁵ Thompson, L. F., *Kotzebue, a Survey of His Progress in France and England*, (London), 42.

one-act comedies by Kotzebue: *Der häusliche Zwist*, played twice, and *Der Freimaurer*, played once; and one of his farces, *Wer weiss, wozu das gut ist*, which proved to be his most popular farce and his second most popular work in the history of the New Orleans German stage. From this point, the account of this talented and none-too-honorable author will be considered mainly in the light of the three succeeding decades, beginning with the year 1840.

In 1842-43, when New Orleans German theater was under the directorship of a woman, the actress Louise Thielemann, there were eighty-one performances, seventeen of which were Kotzebue's. The Kotzebue titles that entered into the New Orleans German theater repertoire in the first decade of its history were: *Die Abendstunde*, *Die Brandschatzung*, *Die gefährliche Nachbarschaft*, *Der Hagestolz und die Körbe*, *Der häusliche Zwist*, *Das Landhaus an der Heerstrasse*, *Pagenstreiche*, *Der Verschwiegene wider Willen*, *Wer weiss, wozu das gut ist*, and *Die Zerstreuten*.

In the fifties there were 109 performances of Kotzebue's plays, sometimes two of his in one evening. Comedies were greatly in the lead in the type of entertainment these performances afforded: sixty-four comedies, thirty-two farces, twelve dramas, and one tragedy, representing thirty-one different titles. The directors who chose those titles for New Orleans entertainments had some two hundred dramatic works by Kotzebue to select from, however.⁶ The Kotzebue theater-fare that went into the New Orleans German repertoire in the fifties bears out Witkowski's description of that playwright's products:

He (Kotzebue) tried his hand at all varieties from lofty tragedy to vulgar farce, with the greater success, the lower his view-point, and the more he aimed with coarse but sure art at the momentary effect of peeling laughter or of cheap emotion.⁷

It should be remembered that New Orleans was made up of a greatly varied population at the time that German theater was only two decades old. Perhaps that accounts for some of the extremes in types of theatrical entertainment afforded in those years. German theater was housed near the river's edge, comparatively speaking, for some of its seasons of performances.

⁶ Witkowski, 4.

⁷ *Ibid.*

No doubt the stevedores, who enjoyed any play that stimulated a raucous laugh, outnumbered the gentlemen in swallow-tail coats, who preferred *Faust* or *Wilhelm Tell*; and though the German theater apparently lived up to its first evening's promise to maintain "the greatest order and decorum," its various directors evidently enjoyed hearing their audiences break into hearty laughs.

Kotzebue's decade was none other than the fifties. His record for that period was not approached again by him or any other dramatist. The next ten years, 1860-70, included only forty-eight Kotzebue performances. Although that indicates a decided decline in popularity compared with the preceding years, it represents sustained interest that is very noticeable when compared with the experience of other theatres in the city during the fateful sixties. The impending Civil War caused the Varieties, formerly the Gaities Theatre, to close in the middle of the season of 1860-61.⁸ From all indications the St. Charles closed the same year for the same reason.⁹ Still the German theatres continued with their programs.

The lead in popularity claimed by Kotzebue's comedy, *Die Brandschatzung*, played only four times in this period, was surrendered to *Der gerade Weg, der beste*, played nine times. *Das Landhaus an der Heerstrasse* and *Die Feuerprobe*, one-act comedies, played four times each. *Der Rehbock*, a three-act comedy, and *Der Wirrwarr*, five-act farce, played three times each. This completes the three decades, but a few recurrences of Kotzebue's name on the billboards should receive mention.

Stressful times and after-war depression took their toll from Kotzebue's place in the interest of the people of New Orleans. Three of his plays were performed in July, 1870. They were *Der gerade Weg, der beste*, *Die eifersüchtige Frau*, and *Der arme Poet*. The newspapers do not tell how well these were attended. In 1870, *Die Verwandschaften*, a comedy in five acts, was given as a benefit performance for Fräulein Touche. It was customary for actors and actresses to request such plays of their own selection for the purpose of splicing their usually meager salaries. Miss Touche evidently thought that Kotzebue would be the best drawing card although his popularity was already a thing of the past in this city. After this only two other Kotzebue plays were given: *Der arme Poet*, one act play, January 5, 1872, and *Der*

⁸ Gafford, Lucile, "Material Conditions in the Theatres of New Orleans before the Civil War," 56.

⁹ *Ibid.*, 80.

Wirrwarr, five-act farce, February 24, 1873 and October 14, 1888. The chief interest of the latter is not merely that it was the last of Kotzebue's works to be played in New Orleans, but that in the year 1873 it was used as the prelude to the Mardi Gras season and as the opening play of the season of German theater, 1888-89. Kotzebue had dominated the stage of his own country for forty years, and for periods of twenty-five to fifty years had held sway in the leading cities of such countries as England, France, Sweden, Denmark, Bohemia, Holland, Spain, Greece, Roumania, Russia, and Italy.¹⁰ In New Orleans he was represented by thirty-nine plays which were given in 183 performances between the years 1839-88. In regard to the author that would merely add one more city to the above list. But in regard to this investigation of German-American culture in New Orleans during those years, the record of Kotzebue indicated that second-rate drama held first place in that city's German theater repertoire.

THEODOR KORNER (1791-1813)

No other writer holds the same honor as Körner in the period of the launching of German stage in New Orleans—not even Kotzebue whose record of performances more than tripled that of Körner's in the total count for German theater throughout the years that followed the Period of the Beginnings.

Although both men, each of whom is more fittingly called playwright than dramatist were the authors of the theatrical fare offered in the opening program of German Theater in the Crescent City, the evening's entertainment was begun with Körner's drama, *Die Sühne*, whereas Kotzebue's comedy, *Der häuslich Zwist* followed. As mentioned elsewhere, the program was repeated three days later by request.

The first season, which began late and was decidedly abbreviated, could boast only eleven performances. Körner and Kotzebue were the only authors represented, and at that time Körner was the more honored, since his portion of the repertoire consisted of three dramas and three comedies and Kotzebue's was slightly less, being three comedies and two farces.

Körner's debut in New Orleans gave promise of his becoming the idol of the people, as he has been called in Germany, more for political reasons than for literary attainment, how-

¹⁰ Thompson, *op. cit.*, 42.

ever.¹¹ But time proved that he was not a lasting favorite of the New Orleans theater-public; like Kotzebue, his career was brilliant for a little more than two decades, and after that it began to suffer a rapid decline.

The young admirer of Schiller who more nearly resembles Kotzebue really belongs to the period of the fifties in the annals of New Orleans German stage. In that decade eleven of the plays advertised in the name of the youthful playwright were attended in twenty-nine performances. That alone would be remarkable for a student-author and soldier who had died on the battlefield nearly forty years before his poetic dramas and comedies were staged in America's great Southern City. Furthermore, this playwright who had some promise of becoming a dramatist had he been allowed to reach maturity, was only twenty-two years old at the time of his death; yet he is credited with fourteen plays given in forty-nine performances in New Orleans, within a little more than twenty years' time.

Körner's works which found favor with the New Orleans German Theater patrons were two of his first dramas, two comedies, in verse, and one farce. One of the dramas was *Toni*, which was inspired by Kleist's novel, *Die Verlobung auf San Domingo*. *Toni* was played three times. The other drama was *Hedwig*, also known as *Hedwig, die Banditenbraut* as it was advertised for New York's first recorded performance, January 1, 1840,¹² and for New Orleans' fourth evening of German Theater, January 5, 1840. *Hedwig* was played eight times. Körner was only twenty-one years old when he wrote both these dramas in imitation of Schiller. The comedies in verse were: *Die Braut*, written in Alexandrines, and played eight times; and *Der Nachtwächter* played seven times. The latter, which was the last of Körner's works to go before the footlights in the Crescent City, was the only one of his plays staged during the Civil War. Both comedies resemble Kotzebue's works in some ways. *Der Vetter aus Bremen*, the farce mentioned above, was played seven times.

The stage-skill of Körner placed the 22-year-old playwright as fifth in popularity in the course of New Orleans German stage history.

¹¹ Coar, J. F., *Studies in German Literature in the Nineteenth Century* (1903), 44.

¹² Leuchs, 20.

CHARLOTTE BIRCH-PFEIFFER (1800-1868)

The New Orleans stage prospered the plays of two actresses¹³ who turned more or less attention to dramatizing popular novels and stories. These actress-dramatists were "Madame" Thielemann¹⁴ and Frau Charlotte Birch-Pfeiffer; both were German born and both received their stage training in Germany, though the former came to America, which she made her home, and the latter remained in the Fatherland.

Madame Thielemann's plays were obviously for local use and no doubt were impromptu provisions for her own acting, as she was always the leading female character when they were performed.

Charlotte Birch-Pfeiffer, who was credited with great success on the stage turned her attention to dramatizing the works of authors like Victor Hugo, Charlotte Bronte, Berthold Auerbach, and George Sand. Her success in meeting the public demand for exciting stage effects was largely responsible for her popularity in the New Orleans German Theater, where twenty of her plays were given, amounting to sixty-four performances—a number surpassed only by Kotzebue, W. Friedrich, and Schiller.

The second factor in Charlotte Birch-Pfeiffer's holding fourth place in popularity in the New Orleans German theater-world was the effort of Herr Diderich and his energetic company of actors and actresses to make the season of 1854-55 attractive to the restless public which thronged that city in the fifties. Diderich not only introduced Charlotte Birch-Pfeiffer's plays to the Crescent City when he directed the performance of *Steffen Langer aus Glogau* in the early fall of 1854; a few weeks later he entertained his audience with a second play of hers, *Hinko*, and a third which he called, *Schloss Greiffenstein; oder der Sametschuh; oder die kluge jüdin, Frau Nicholson vor Gericht*, and credited to Birch-Pfeiffer—though her authorship of that Play cannot be verified by the writer of this study. Moreover, Herr Diderich repeated these plays until—including two performances of *Der Glockner von Notre Dame*—he had given nine performances of Frau Birch-Pfeiffer's plays in her initial season in the Crescent City. It would not be extravagant to say that the fifty-

¹³ Namely, Charlotte Birch-Pfeiffer and Louise Thielemann. Two others, Johanna von Weissenthurn (Cf. Part B, Chapter III) and Therese Megerle (cf. Chapter IV) were not so popular.

¹⁴ Cf. Chapter IV.

five year old actress-playwright experienced a successful debut in America's Queen City of the South.

Although her first season was comparatively heavy, the most conspicuous run of her plays belongs to the Civil War period. From the '59-60 season, which marked the eve of the conflict, until the spring season of 1865, Birch-Pfeiffer's name continued throughout the war years by a count of thirty-two performances in the five seasons. This period of triumph for Birch-Pfeiffer was at the same time the beginning of the decline for Kotzebue, but it was not until the seventies that the count of performances for the latter was more than doubled by the actress-author who had followed his style of writing, and yet the lead was maintained by another writer of second-rate drama, namely W. Friedrich.

At the turn of the century only three of Charlotte Birch-Pfeiffer's plays could be considered as "still living" in Germany. In the order of their importance these were: *Dorf und Stadt*, from Berthold Auerbach; *Die Grille*, from George Sand; and *Die Waise aus Lowood*, from Charlotte Bronte's *Jane Eyre*. Nine performances of *Die Grille* mark it the most popular Birch-Pfeiffer play in New Orleans, which speaks that much for what the theater public of the American city had in common with the taste of the theatergoers in Europe. But in New Orleans *Dorf und Stadt* lost second place to *Der Glockner von Notre Dame* and *Steffan Langer aus Glogau*, each of which was given in eight performances. Although *Die Waise aus Lowood* was third in Europe, it was hardly recognized in New Orleans where it was given in only two performances.

KARL AUGUST GORNER (1806-1884)

This actor and playwright of Berlin and North Germany, who was a contemporary of the New Orleans German stage, was named, in theatrical advertisements, as author of twenty-three plays comprehending fifty-one performances, in a scope of twenty-three years from the middle half of the period of German theater endeavor in the Crescent City. It is doubtful that a visit in person with the author as one of the actors would have resulted in a much greater demand for the sort of light diet that his comedies and farces afforded. Yet, it is obvious that in the title—*Die beste Manier, Englisch zu lernen*, Herr Diederich could see an opportunity to attract newly arrived Germans to his theater which was

struggling to get back onto its feet in May, 1855, after the fire in April of that year had disrupted the otherwise prosperous season.

That was the first and only entertainment from Görner that could have been at all interesting before December, 1858, when *Der schwarze Peter* appeared, though five of this author's comedies on marriage were played in that interim.

One by one, Görner's farces and comedies quickly spent themselves and seldom were repeated more than once or twice throughout the years. *English* was his only comedy to be given in as many as five performances and *Der schwarze Peter* was his only drama that could be called popular, if seven performances place it in that rank.

Although nearly a dozen times in the Civil War decade the name of Görner appeared on the theater billboards, the seventies proved to be his best decade—eighteen performances. It was in that period that his dramatization of fairy tales became popular. One of these was *Aschenbrödel*, the last performance of which marked the close of Görner's New Orleans career, January 19, 1878.

RODERICH BENEDIX (1811-1873)

The chief representative of the older civilian comedy¹⁵ held sway in New Orleans for thirty-one years, more than half the span of German stage history in that city. Middle class drama, which aimed "only at exciting hilarity especially by means of comic situations,"¹⁶ usually followed serious drama in a single evening's program, somewhat in the same way that moving pictures include a comedy along with the feature picture. But the "axe-hewn plots. . .and clumsy, stupid dialogue"¹⁷ of the plays by Benedix, contrary to the usual custom, were granted the place of the chief feature of the evening, to be followed perhaps by some sketch from Angely or Friedrich.

There were forty-five Benedix evenings, constituting twenty-three of his plays. Thus it will be recalled that the name of Benedix went before the New Orleans German theater-public nearly twice as many times as did that of Goethe, more than five times as many as the name of Kleist, seven times as many as

¹⁵ Witkowski, 208.

¹⁶ *Ibid.*, 53

¹⁷ *Ibid.*

Laube, eleven times as many as Anzengruber, and twenty-two times as many as Grillparzer, all of which speaks for the narrow interests of part of the German theater world of New Orleans.

Only one of Benedix' comedies was played as many as seven times, however. That was the piece called *Eigensinn. Der Vetter* and *Das bemooste Haupt* were played six times each.

According to the columns of the press, the German-Americans of New Orleans enjoyed Benedix plays for reason of heightened suspense, rapid action, and the element of surprising solutions, and predicted that as long as German stages should exist the plays of Benedix would maintain themselves on those stages.¹⁸ It is interesting to observe that the play which inspired that generous prediction, *Die relegirten Studenten*, did not live to see the turn of the century; in fact, the only Benedix comedy that did maintain itself on German stage that long, *Die zärtlichen Verwandten*,¹⁹ was included in the New Orleans repertoire on only one occasion, namely, January 24, 1873.

LUIS ANGELY (1787-1835)

The stamp of Angely's name across thirty-six years of New Orleans German stage history gives further indication of the public's characteristic weakness for low comedy and farce. From the time that his *Sieben Mädchen in Uniform* took a stand on the New Orleans boards in 1842, when the new theater was still a fledgling, until the close of the last performance of *Von Sieben die Hässlichste* in 1878, the people received forty-four programs of Angely's "theatrical trash."

That Angely was not a great favorite with the public, however, can be seen in the fact that his plays appeared throughout those years as seldom as one or none or at the most three a season until the spring of 1855 when Diedrich included much comedy for the sake of a full repertoire. Twelve of Angely's comedies and farces were staged during the Civil War Period, when the German Theater endeavored to furnish some entertainment of light nature to relieve the stress and strain of the times.

Although ten of Angely's comedies were played in New Orleans, only two became popular: *Das Fest der Handwerker* and *Sieben Mädchen in Uniform*. The former outnumbered the latter by a count of eleven performances against ten. The remaining

¹⁸ *Tägliche Deutsche Zeitung*, March 13, 1873.

¹⁹ Witkowski, 208.

eight plays which made up the forty-four performances are not worth mentioning by name in this account of what entertained the German-American theater public of New Orleans.

JOHANN NESTROY (1801-1862)

Nestroy, who "stands alone in the German drama as a master in the wit of the situation,"²⁰ furnished laughs for New Orleans German theater-goers in forty performances. The most outstanding feature of his claim to a portion of the German stage history of that city, however, is the fact that *Der böse Geist Lumpacivagabundus*, his first and best-known farce,²¹ was played twenty-eight times, thus being surpassed in popularity by only one other theatrical work in the whole repertoire—namely, *Die Räuber* with its thirty performances. Kotzebue's best record for one play was that of seventeen performances of *Die Brand-schatzung*.

After *Der böse Geist Lumpacivagabundus* had been given in six performances, in a period of six seasons, the newspaper announced that *Einen Jux will er sich machen* would be played May 20, 1854. The enthusiastic advertisement included the information that in Vienna Nestroy's famous farce with song and dance had been staged 236 times and in Hamburg 187 times in succession.²² The write-up added that the entertainment had met with brilliant success on all German stages.

But it is a different story for New Orleans. The farce that was announced with so much assurance of success found its way onto the boards only twice after that, at the great intervals of six and twelve years, respectively. According to the files of the newspapers, Nestroy was credited with three other farces of minor interest, played one to four times.

LUDWIG SCHNIEDER (1805-1878)

Ludwig Schneider, a Berliner, was an author of little importance from a literary point of view, yet his plays could be depended upon to attract a large audience from that ever present group who enjoyed light diet in their theaterfare. His popularity was a trump for guest actors who included a Schneider "gen-rebild" in their benefit programs. The first visit of New York's Carl Stein was paid for partly by receipts from one of the thir-

²⁰ Robertson, J. G., *Outlines of the History of German Literature* (New York, 1925), 220.

²¹ *Ibid.*

²² *Tägliche Deutsche Zeitung*, May 17, 1854.

teen performances of *Der Heiratsantrag auf Helgoland*, sometimes subtitled *John Bull*.²³

G. A. Wetzlau, B. Hafner, Carl Beetz, Paula Grosse, Johanna Claussen, G. H. Braun, and Adolph and Carolina Benrodt, actors and actresses whose names were well known in this country—especially in the second half of the last century—were among those who chose *Der reisende Student*, *Die schöne Müllerin* and the abovementioned *Heiratsantrag* as part of their benefit programs. From that it can be concluded that those three plays were the most popular of the nine titles and thirty-nine performances credited to Schneider.

FRANZ IGNAZ HOLBEIN (1779-1855)

As the author of more than thirty performances in the complete repertoire of the New Orleans German stage, Holbein is included in this discussion. As early as the sixth time that the new German Theater organization of the Crescent City opened its doors to the public, the name of Holbein was introduced; that was April 10, 1842. His farce, *Die Himmelfahrt eines Säufers*, was part of the evening's program which had been advertised in the following high-sounded manner:

Deutsches Theater im Lokale des Herrn Fulda, Mint Exchange, Ecke der Baracksstrasse und Old Levee. 50. Vorstellung des deutschen Theaters in Amerika, unter der Direktion des Herrn Riese.²⁴

Although the director had had experience in theatrical management in the East his new task in the South required effort, as indicated by the presence of three selections for the one evening, namely, the farce from Holbein, a Polish costume skit, and a one-act comical piece²⁵—all for fifty cents admission, or one dollar in the case of a gentlemen with two ladies.²⁶

Director Riese included a Holbein number in his repertoire about once a month for the rest of that season, yet in years that followed there was fluctuation in the popularity of Holbein. The fact that his plays occurred in uneven distribution—as, for example, not one performance in four seasons in the late forties, and then four in a month's time in the spring season of 1851—would indicate that it was not so much to meet the demand of

²³ *Ibid.*, November 25, 1856.

²⁴ *Deutscher Courier*, April 6, 1842.

²⁵ By Beckmann, see next chapter.

²⁶ *Deutscher Courier*, April 6, 1842.

the public as to suit the convenience of guest actors or individual directors that the New Orleans repertoire included a goodly number of the plays from this imitator of Schiller.

Holbein's most popular play was *Liebe kann alles*, which was advertised also as *Die Frauenschule oder die bezähmte Widerspenstige*. This comedy, for which the playwright was indebted to Shakespeare, was given in ten performances. Its author's career in New Orleans came to an end at the close of the first half of the career of German stage in that city, 1864.

DAVID KALISCH (1820-1872)

The creator of the Berlin "Lokalstück" found favor with the New Orleans German-American theater-public. Seven of his comical theatrical pieces were played in twenty-seven performances, altogether. *Hunderttausend Taler* went onto the boards eleven times in the Crescent City; *Berlin, wie es weint und lacht* was played five times; *Berlin bei Nacht* and *Einer von unsere' Leut* were played four times each. The other titles were listed for single performances.

The seventies proved to be the decade in which Kalisch was most popular in New Orleans.

PIUS ALEXANDER WOLFF (1782-1828)

May 29, 1842, the romantic play, *Preziosa*, with its music composed by Weber, broke into the monopoly which Körner and Kotzebue held in the beginnings of the New Orleans German stage and introduced the name of its author, Pius Alexander Wolff, who was well known as a theatrical disciple of Goethe.²⁷ That was two years after the same musical play had proved very successfully, in March 1840, that New York's "Kleindeutschland" need not restrict its pioneer activities to comedy and farce.²⁸ In that city Wolff's play "retained its popularity for the greater part of the century."²⁹ In New Orleans *Preziosa* reappeared before the footlights at fairly regular intervals until the count of its performances numbered twenty, when the record of that play and thereby the career of its author as well, came to a close in New Orleans, February 1, 1878.

²⁷ See Kosch.

²⁸ Leuchs, 24.

²⁹ *Ibid.*

ADOLF MÜLLNER (1774-1829)

On May 24, 1850, the New Orleans German theater suffered Adolph Müllner's one-act fate-tragedy, *Der neunundzwanzigste Februar*, to go before the theater-public. One can understand why that did not become a popular number in pleasure-loving New Orleans, judging by Witkowski's description of the horrors Müllner had heaped into the play: "bigamy, incest, child-murder, blizzards at night, solitude, thirst for blood. . .and. . .an effeminate sentimentality."³⁰ But four years later, June 12, 1854, that city was invited to attend the performance of Müllner's *Die Schuld*, which Witkowski says was four acts in the same style.³¹ At least, it can be concluded—since neither of the above numbers was given a repeat-performance—that New Orleans German-Americans were better able than their kinsmen in the Fatherland to see the difference in Müllner and Schiller. In speaking of the success of the former in Germany, Witkowski says: "By many, Werner and Müllner were at the time considered worthy successors of Schiller."³²

FRIEDRICH HALM (1808-1871)

As one of the more respectable talents who nevertheless belongs to that line of writers of popular plays below the literary standard, which has extended from Kotzebue to the present,³³ Friedrich Halm holds a place in the history of New Orleans German stage, although his dent in the repertoire of the Southern City was no greater than nine performances representing three plays. Since these occurred within a period of eight seasons, from April, 1854, to November, 1861, it is likely that the German populace recognized the name of Friedrich Halm as author of *Ingomar, der Sohn der Wildnis*, though doubtless without ever knowing that that was a pseudonym for the lengthy name—Eligius Franz Josef Freiherr von Münch-Bellinghausen.

In New Orleans, as elsewhere, Halm "enjoyed a greater reputation in his day than Grillparzer,"³⁴ though as time has proved, the latter possessed genius whereas the former gained temporary success through his mastery of mechanical expedients.³⁵

³⁰ Witkowski, 14.

³¹ *Ibid.*

³² *Ibid.*, 15.

³³ Campbell, 13.

³⁴ Robertson, *op. cit.*, 219.

³⁵ Witkowski, *op. cit.*, 57.

Halm's best work, *Griseldis*, which was said to have "captured every stage by its romantic subject, melodious language, sentimental feeling and mawkish mood-painting,"³⁶ was given in only three performances in New Orleans; the *Fechter von Ravenna*, with its "cheap patriotism," was played once without ever being repeated in that city. But the barbarian youth, Ingomar, in *Der Sohn der Wildnis*, seemed to be enjoyed fairly well by theater-goers in the Crescent City. That play's fifth and final performance, which was also the last of Halm's brief career there, occurred November 3, 1861, the first year of the Civil War—an extremely trying time in the South's theatrical world, as well as in every other phase of life then. It is notable, therefore, that the German daily newspaper reports a large audience and concludes the brief write-up with the statement that everything was a success.³⁷

If, therefore, the "most successful author of this group"³⁸ of idealizing Dramatists, as Halm has been called, attained hardly more than a lukewarm reception in the Creole City, it can be concluded that the New Orleans German-Americans did not find effeminate sentimentality exactly satisfactory to their taste.

ALBERT EMIL BRACHVOGEL (1824-1878)

It is a noteworthy discovery that Brachvogel's play, *Narziss*, which was published in 1856, was staged in New Orleans in December of that same year.³⁹ That is mentioned merely to show that the New Orleans stage directors were keeping up with what was taking place in the theater-world of Europe, in some instances at least. The play itself was not of great significance, according to Witkowski, even though it did mean lasting success for its author as a dramatist.⁴⁰

Kosch has called the play an "Effektstück," because the use of striking scenes and popular themes lend a superficial attractiveness for traveling "stars."⁴¹ New Orleans staged *Narziss* nine times between the year of the play's publication and the year of its author's death.

³⁶ *Ibid.*

³⁷ *Tägliche Deutsche Zeitung*, November 5, 1861.

³⁸ Witkowski, *op. cit.*, 57.

³⁹ *Ibid.*, 49.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*

FERDINAND RAIMUND (1790-1836)

He whose genius was able to ennoble the popular farce to the dignity of dramatic poetry⁴² was represented on the New Orleans German stage by his two best works: *Der Alpenkönig und der Menschenfeind* and *Der Verschwender*.⁴³ Yet the New Orleans public left no evidence of enthusiasm for the artistic Viennese folk-plays. One performance of *Der Alpenkönig* occurred one January (1855), another the next January, and three years later *Der Verschwender* found its way onto the New Orleans boards. At such a pace as that the former play reached a final count of five performances and the latter only three.

Evidently the Third Municipality, another name for the German population of the Creole City, failed to see that "the greatest charm of these folk-plays is the naiveness with which great moral truths are allegorically set forth."⁴⁴ Apparently theater-goers in the Crescent City found little pleasure in the dramatic realism of the scenes where Rappelkopf, the hater of mankind, who exchanged personal appearances with the fairy king of the Alps, was forced to see himself as others saw him. The daily papers, both English and German, record no recognition of *Der Verschwender* as a work of art, though a critic of German drama of that century speaks of the play as follows:

The permanent significance of human life and divine possibilities of the human soul under the transient limitations of human frailties and follies, have not in many dramas so quickened the unseen with reality of the seen as in this last of Raimund's plays.⁴⁵

The third and last opportunity that was afforded Flottwell, the spendthrift, to remind the Crescent City of the vanity of riches occurred when Miss Louise Riedel, of that family of actors mentioned so frequently in the newspapers of the day, chose Raimund's *Der Verschwender* as the play for her benefit program, February 11, 1873.

AUGUST WILHELM IFFLAND (1759-1814)

The two masters and models of play and comedy⁴⁶ stand at opposite extremes in the history of the New Orleans German stage. Iffland and Kotzebue had some things in common, but

⁴² Coar, *op. cit.*, 101.

⁴³ Witkowski, *op. cit.*, 35.

⁴⁴ Coar, *op. cit.*, 102.

⁴⁵ *Ibid.*

⁴⁶ Witkowski, *op. cit.*, 8.

there was not the least similarity in their careers in New Orleans, if Iffland's single performance can be called that for the sake of comparison.

Perhaps Iffland's name would be missing completely from the repertoire of the New Orleans German stage if the season of 1871-72 had not developed its fad for something new, never played before in that city. *Der Spieler* furnished another opportunity for the director to advertise with his already overworked statement: "Zum ersten Male," as mentioned already in the story of Laube.

When it is recalled that he who barred Kleist from the important stage of the Royal Theater of Berlin was represented only once on the German stage of America's great Southern City, it should be remembered also that that stage did receive Kleist at least eight times. That much is to the credit of New Orleans. Moreover, it reflects something in favor of the New Orleans repertoire when it is observed that the one play selected from Iffland was one of his three best works.⁴⁷

EMIL POHL (1824-1901)

This actor and one time director of a theater in Bremen was the author of eight farces which entered into twenty-three German theater programs in New Orleans, chiefly in the sixties and seventies.⁴⁸ *Kleingeld*, *Der Jongleur*, *Eine leichte Person*, and *Goldonkel* appeared in the German repertoire of that city not more than four times each; *Sachsen in Preussen* was played six times.

ERNST VON RAUPACH (1784-1852)

Although spoken of as "this fearful dramatist"⁴⁹ and a "lifeless imitator of Schiller,"⁵⁰ who "for a time dominated the stage with his worthless tragedies and comedies,"⁵¹ Ernst von Raupach (usually written merely as Ernst Raupach) held very little claim on the repertoire of the New Orleans German stage.

With one exception the half-dozen Raupach plays experienced one or no return to the boards after their initial performance. The exception was *Köch and Guste; oder der Platzregen als Eheprokurator*, which totaled eight performances over nearly a twenty year span.

⁴⁷ *Ibid.*

⁴⁸ Biographical data from Kosch.

⁴⁹ Witkowski, *op. cit.*, 20.

⁵⁰ Leuchs, 89.

⁵¹ Witkowski, *op. cit.*, 24.

One of the most striking observations in Raupach's history in New Orleans is in regard to his play *Der Müller und sein Kind*, which is conspicuous by its absence from the repertoire of the strongly Catholic city. "Because of its regular performance in Catholic districts on All Saints Day,"⁵² *Der Müller und sein Kind* was the only one of Raupach's plays that lived to see the advent of the twentieth century in Germany.⁵³

SALOMON MOSENTHAL (1821-1870)

This dramatist whom Witkowski calls "the surest master of technique" . . . though "for him it was an end in itself" . . . was the author of the peasant play, *Deborah*, which went before the footlights of New Orleans German theater twelve times between the years 1859 and 1878. Yet, in London alone the play was performed 500 times. As the title suggests, it was a welcome opportunity for actresses to display all their talents.

The German repertoire of the seventies in New Orleans included the four plays which constituted Mosenthal's record for that city. That decade received eight of the seventeen performances credited to that author.

JOSEF MENDELSSOHN (1817-1856)

Another author whose rather minor place in the New Orleans repertoire was represented by a single play was Josef Mendelssohn. His *Marianne, ein Weib aus dem Volke*, a five act drama written under French influence, appeared on the boards of the Crescent City in 1851 and reappeared eight times between that date and the spring of 1878. The intervals of four to seven years between performances of *Marianne*, however, would not class it among the favorites, even though it was performed a greater number of times than some dramas that rank higher in German literature.

HUGO MÜLLER (1831-1881)

Six of the "so-called folkplays" written by this actor and manager found their way onto the New Orleans German theater programs in a total of sixteen performances. *Von Stufe zu Stufe*, which was given in seven performances, was the only play by Hugo Müller to be played more than three times in New Orleans, however. The chief point of interest in this particular report is the fact that Hugo Müller belongs completely to the seventies

⁵² *Ibid.*, 207.

⁵³ *Ibid.*

in New Orleans German stage history. It will be seen that that decade represented a period of decline in German theater in the Crescent City.

KARL F. HENSLER (1759-1825)

Hensler, one time director of theaters in Vienna, Pressburg, and Baden, and author of more than two hundred plays,⁵⁴ failed to be given much recognition in New Orleans. Though his *Teufelsmühle am Wiener Berge; oder Iriel, der Schutzgeist der Wahren Liebe* was staged ten times in the Crescent City, this four-act musical comedy occurred at such isolated intervals between the years 1850 and 1862 that it could hardly be called popular. It was convenient, perhaps, as a subject for light entertainment.

The year 1860 was the only one that brought the name of Hensler into the German repertoire of New Orleans more than twice in a season; in January of that year which marked the eve of war, Hensler's *Teufelsmühle* and his *Donauweibchen; oder Hulde, die Nixenkönigin* were given in two performances each. The latter went onto the boards again in November of that year.

KARL VON HOLTEI (1798-1880)

Holtei, who was a well-known personage in Germany in that day,⁵⁵ was represented on the New Orleans German stage by one performance of his *Die Wiener in Berlin*, played June, 1850; by six performances of his *Dreiunddreissig Minuten in Grüneberg; oder Schwager und Schwägerin* (three in '57, and one in '58, '63, and '70; and twelve performances of *Lenore; oder die Todtenbraut; oder die Vermählung am Grabe*. The first of the *Lenore* evenings was January 19, 1851, then there were five in the latter half of the fifties, five more in the first half of the sixties and one, July 31, 1870.

RUDOLPH GENÉE (1824-1914)

If the titles, *Die Rückkehr des Kriegers* and *Des Kriegers Liebe*, were subtitles of *Soldatenliebe*, as the New Orleans newspapers indicated in some of the announcements concerning the latter title, Rudolph Genée holds a particularly unique place in

⁵⁴ Data from Kosch.

⁵⁵ Kosch says that after Holtei married the actress Luise Rogee he devoted all his time to the theater: as director of a periodical called, *Deutsche Blätter für Poesie, Literatur, Kunst und Theater* and the *Jahrbuch deutscher Nachspiele*. After the death of his wife, Holtei went to Paris, and also to Weimar to visit Goethe. When the former returned to Berlin he wrote his best works; became director of a theater and a reciter of Shakespeare.

the repertoire of the German theater of the Crescent City, in that nineteen performances of the above took place there between June 23, 1855 and February 7, 1864.

EDUARD VON BAUERNFELD (1802-1890)

This man's brilliant career in Vienna was not in the least duplicated in New Orleans.⁵⁶ In the Austrian capitol Bauernfeld rose to such favor as to be appointed honor citizen of Vienna. The University of Vienna conferred upon him the honorary doctor's degree, and four years after his death the Vienna Bauernfeld Foundation was established for the purpose of awarding gifts of honor to eminent poets. Furthermore Grillparzer supported and advised Bauernfeld in the writing of the latter's first master comedy, *Die Bekenntnisse*. And finally Bauernfeld's forty-three plays were performed about 1200 times.

In New Orleans, strange to say, the abovementioned master comedy, *Die Bekenntnisse*, was staged only once; and *Ein deutscher Krieger* was given in two performances that were seventeen years apart. These two plays are among the four that Witkowski lists as being the superior products of Bauernfeld's pen.⁵⁷

ALEXANDER WILHELMI (1817-1877)

This actor and playwright, who was the author of four volumes of comedies, was represented on the New Orleans German stage by three titles: *Die beiden Professoren; oder das Los muss entscheiden* and *Die Testamentsklausel; oder die Weiberfeinde*, both in single performances; and *Einer muss heiraten*, which was played sixteen times between 1854 and 1884.

KARL TOPFER (1792-1871)

Karl Töpfer was a talented writer of comedies, an actor and a director, as well as a journalist.⁵⁸ New Orleans German theater records seven titles of plays credited to Karl Töpfer. They were given in thirteen performances, mostly one or two to the play. The one exception was, *Der Sohn aus dem Volke; oder der Pariser Taugenichts*, which went onto the boards in that city as many as five times, mainly in the sixties.

⁵⁶ Data from Kosch.

⁵⁷ Witkowski, *op. cit.*, 50.

⁵⁸ Biographical data from Kosch.

B. AUTHORS OF LESS PROMINENCE

THE FORTIES

Of the sixty-two authors from this list of the less-prominent playwrights of the Kotzebue group, the following were represented on the New Orleans German stage within the first ten years of the life of that endeavor (named in the order of their first appearance in the German theater repertoire of the Crescent City): Friedrich Beckmann, Julius Rosen, Josef Christian Zedlitz, Karl Ludwig Blum, and Gustav Räder.

The one-act comedy, *Der Eckensteher Nante*, advertised in New Orleans as *Eckensteher Nante im Verhör*, was the only introduction that German-Americans in the Creole City received of the Viennese actor,⁵⁹ Friedrich Beckmann (1803-66), who became very popular in the Austrian capital as the comedian in the role, the *Eckensteher Nante* and in his role in *Der Vater der Debutantin*. Beckmann is a very good example of the more respectable members of the unimportant playwrights, in that his career as an author was the minor activity in the life of the man, though as an actor and as a friend of great writers, of Laube in this case, he attained considerable recognition.

Der Eckensteher Nante was the first title from the plays listed in this group to be received into the repertoire of the New Orleans German stage, when, on April 10, 1842, this comedy together with Holbein's three-act farce, *Die Himmelfahrt eines Säufers*, and an unnamed costume skit, occurred as the first interruption of the Körner-Kotzebue hold on the repertoire of the Beginnings of the New Orleans German stage, as noted already in the discussion of Holbein in the preceding division of this chapter. *Eckensteher Nante* appeared on the New Orleans boards a second time, March 10, 1850, and for its final playing in the Crescent City, Christmas Day, 1855.

Julius Rosen (1833-92), who was represented by fourteen performances of nine plays credited to his name in the New Orleans newspaper accounts of German theater, falls heir to the place of chief representative of the less prominent authors listed in this chapter, not only because—like Schiller and Kotzebue in the preceding classifications and like Friedrich in relation

⁵⁹ Leuchs, 34-35. Another instance of being indebted to Leuchs for data that evidently is not available outside of the *Allgemeine Deutsche Biographie*. (The same is not in any library accessible to the author of the present research.)

to the playwrights of the fourth chapter—Rosen took the lead in the number of plays and performances, but also by reason of the fact that his name appeared in that repertoire as early as August 14, 1842, and did not take its final departure until April 28, 1889. No one except Kotzebue could claim a greater length of span in the years of the German stage history in New Orleans, though the record of W. Friedrich, chief representative of the chapter that follows, lacked only a few months in running a close second to that of Rosen. Yet that is not so detrimental to the merit of the German stage repertoire of that city as it may sound.

With the exception of the seventies, the works of the group of playwrights under this discussion did very little to clutter the German-American theater program. The forties allowed one repeat-performance of *Der Dorfbarbier* by Rosen; the fifties ignored this author altogether; the year '63, New Years at that, permitted the above one-act comedy, with music by Schenk, to come onto the boards, thus admitting the name of Rosen into the records of that decade but the one time. The seventies, on the other hand, received one performance of *Des Nächsten Hausfrau*, two of *Kanonenfutter*, two of *Hohe Politik*, one each of *Nullen*, *Schwere Zeiten*, *Das gestohlene Gesicht*, and *Ein schlechter Mensch*, the last-named playing April 10, 1878. Then, after ten years' absence, *Citronen* was played under Rosen's name, December 16, 1888, and finally in the most feeble days of the rapidly weakening German stage of New Orleans, that author's forty-eight-year "career" with German theater in that city came to an end with a third performance of *Kanonenfutter*, April 28, 1889.

Since Julius Rosen has been taken as chief representative of the authors of that type of theater-fare, which constitutes the majority of the subject-matter of this section of the present chapter, it may prove interesting to see how nearly the fluctuating popularity of this contemporary of the New Orleans German stage serves as a prospectus of the weak and strong periods in the German theater repertoire of the South's largest city.

Josef Christian Zedlitz (1790-1862),⁶⁰ Baron von Zedlitz-Nimmersatt and poet-playwright of Vienna, was represented on the New Orleans German stage by six performances of *Herr und*

⁶⁰ Leuchs, 28.

Sklave, his two-act play in trochees. Apparently this was one of the more respectable authors among those with whom this section of the chapter deals, not merely by right of social and class-prestige, but because his play, "Spanish in form and in conception, . . . treats problems of honor,"⁶¹ which shows that its author wrote with a higher purpose than merely to entertain. Two of the performances of *Herr und Sklave* occurred in January, 1843; the remaining four took place in the fifties.

Der Schiffskapitän, which played in New Orleans, December 29, 1846, introduced another writer of the Kotzebue type,⁶² namely, Karl Ludwig Blum (1786-1844). After ten years' absence, his name appeared in the theater-bills of the German theater of the Crescent City twice in '56, as author of the comedies, *Mirandolina* and *Erziehungseresultate*, and once in '57, and a final time in '62, with the last-named comedy.

Robert und Bertram introduced the name of its author, Gustav Räder (1810-68), to the New Orleans German theater-public when played May 2, 1847, and dismissed the name of this actor-playwright when given in a fourth performance, June 9, 1878. Between those two dates the German-Americans in that city attended one performance each of *Der artesische Brunnen* and *Der Weltumsegler wider Willen*, both in '59, and one of *Ein Prophet*, in '61, besides two others of *Robert und Bertram*, in January of '72. Seven performances in thirty-two years' time is a record that speaks for itself in measuring the response of New Orleans to that author's products.

To summarize: the forties received seven performances of five of the plays that were written by the five men of this group who were introduced into the repertoire in that decade.

As the discussion of the forties exemplified, there is overlapping from one decade to the next and sometimes beyond that, in regard to connecting the performances of the plays with their authors. But the record of performances and plays and recurrence of the names of those authors who contributed to more than one decade will be computed according to the dates of their occurrence as explained in the preface.

⁶¹ *Ibid.*

⁶² Witkowski, *op. cit.*, 36.

THE FIFTIES

Almost half the names of the less-prominent authors in this chapter—twenty-nine out of sixty-two, to be exact—appeared in the playbills of the New Orleans German theater at sometime during the fifties. But only eight of those twenty-nine belonged strictly to that decade; the others belonged to the seventies mainly, having been introduced by one play in the mid-century period (with the exception of seven men whose count for the fifties ranged from two to six performances.)

Agamemnon Knoll; oder der Stellvertreter, a two-act "Posse mit Gesang" by Ludwig Lenz (1813-96), enjoyed five performances in the last half of the fifties. In '56 and '58, respectively, Wilhelm Floto's (1812-69) *Das Sonntagsräschchen* was played; and in '54 and '57, *Richards Wanderleben; oder Schauspieler und Quäker*, a four-act comedy by the Viennese actor-playwright, Johann G. Kettel (1789-1862), was presented.

The remaining four men who belong strictly to the fifties were represented by one performance each: in '54, Franz von Elsholtz (1791-1872), with *Komm her!*; in '55, Josef Freiherr von Auffenberg (1798-1857), with *Fürst Raul der Blaubart, Mörder von sechs Frauen* (as advertised in the New Orleans theater announcements), and Adalbert Cohnfeld (1809-1868), with *Die Rückkehr des Landwehrmanns*; and in '59, Josef Hermann Herzenskron (1792-1863), with *Der Kuss an Überbringer*.

Two men and one woman from the Rosen list belonged to the fifties and sixties: Alexander Cosmar, Johanna von Weisenthurn, and Heinrich Börnstein. Although it is the objective of this research to investigate the quality of culture that characterized the German-American population of New Orleans in the last century as revealed by the merits or demerits of the German Stage in that city, very little existing material is available upon which to base such conclusions. For that reason, it behooves one to consider anything that may have slight bearing upon the subject, if withal it does throw light upon the theater-fare which that repertoire furnished. That is why a seemingly great amount of biographical data is included in this discussion. The three names that follow serve to illustrate that point.

Investigation of the titles of plays advertised by New Orleans German theater announcements, as having been written

by Alexander Cosmar (1805-1842), reveals duplication of titles credited to other playwrights, as for example, *Agamemnon Knoll; oder der Stellvertreter*, (which was played five times, as stated above, under the name of Ludwig Lenz as author), was staged under Cosmar's name, December 30, 1855, not three months after the Lenz performance of October 7, 1855. According to Kosch, Cosmar was a native of Berlin who had a splendid background, including travel, experience as a bookmerchant, a publisher of the Berlin Dichter-almanach, *Odeum*, and as a theater critic, who was an "Unterhaltungsschriftsteller" and an arranger of French plays.⁶³ Since that account does not say that Cosmar was a dramatist, perhaps the five titles of plays credited to his name, by the New Orleans newspaper reports on German theater, will be met with when reading titles credited to other authors.⁶⁴ This evidently would mean that Cosmar's connection with the same would be that of arranger and not of author, as was the case with Holbein in many instances.⁶⁵

A one-act comedy, *Ein Mann hilft dem andern*, was staged twice in New Orleans, once in July, '58 and once in February, '60. What does that say for the type of theater-fare that proved acceptable to New Orleans German-Americans? Very little, indeed, when taken as merely a report of two performances. But, in the light of biographical data, the above sentence speaks well for the taste of the New Orleans theater-public in comparison with what Witkowski reports for the Fatherland.⁶⁶ The writer whose career in the Crescent City amounted to no more than two performances of a one-act comedy, was none other than the actress-playwright, Johanna von Weissenthurn (1773-1847), who (with Charlotte Birch-Pfeiffer) was "more successful than all the stage writers of the male sex" in her day in Germany.⁶⁷ But the "wretched plays and comedies" of Johanna von Weissenthurn found no favor with the New Orleans theater-public.⁶⁸

Dr. Heinrich Börnstein (1805-1890),⁶⁹ physician, journalist, actor, impressario, playwright, and the man who endeavored

⁶³ Kosch, Wilhelm, *Deutsches Literatur-Lexikon* (Halle, 1928).

⁶⁴ Besides *Agamemnon Knoll: Die Brustnadel*, February 10 and March 20, 1856; *Der windige Kammerdiener* (from Kotzebue), September 25, 1856; *Der Wundertrunk*, January 8 and 15, 1854; and *Die Zwillings-Geschwister*, September 11, 1862.

⁶⁵ Especially in connection with Kleist's *Kätchen von Heilbronn*, mentioned in the discourse on Kleist.

⁶⁶ Witkowski, *op. cit.*, 36.

⁶⁷ *Ibid.*

⁶⁸ *Ibid.*, 36.

⁶⁹ Nolle, 15.

to accomplish his desire of "giving St. Louis a German stage that should take rank with the best in Germany,"⁷⁰ was represented in New Orleans by one performance of his arrangement of the three-act comedy, *Er muss aufs Land; oder die Pietisten Familie* (adaptation of the English comedy, *Serious Family*), February 2, 1855, and by his one-act comedy, *Der deutsche Einwanderer; oder die Deutsche Gesellschaft*, played in '55, '56, '57, '58, and '60 to a total of seven performances. Little is known as to what these two comedies were like, but Nolle says: "Börnstein believed in the stage as a great cultural and educational and moral force"⁷¹ and quotes from the *Memoiren* of the latter as follows: "Die beste Schule des Volkes ist und bleibt eine gute Bühne."⁷²

That "Schule des Volkes," the New Orleans German stage, took as part of its subject matter for the fifties plays from the next twelve authors, who were represented in that repertoire in the sixties and the seventies also.

The year '51 brought the plays of three of these playwrights to the attention of the New Orleans German-American theater-public: namely, Johann Ludwig Deinstein's (1794-1859) *Hans Sachs*, four-act drama, played six times in that decade, which was followed by his *Wittwer und sein lustiger Christel*, one-act comedy, played three times in '58 and repeated once in '70; and *Der Sohn auf Reisen*, a two-act comedy, by Leopold Feldmann (1802-82), repeated once in '57, four times in the sixties, and once in '70.

Feldmann was represented by as many performances in New Orleans as Rosen, but the latter appeared to be the more representative for this group of less-prominent writers because he was credited with one more play than Feldmann and especially because Rosen entered into the history of New Orleans German theater early in the first decade of its activity, whereas plays by Feldmann did not appear so early nor remain in the repertoire so long.

New Orleans received seven of Feldmann's plays besides *Der Sohn auf Reisen*, mentioned above.⁷³

⁷⁰ *Ibid.*, 16.

⁷¹ *Ibid.*

⁷² *Ibid.*

⁷³ Five were comedies: *Der voreilige Liebhaber; oder Immer zu vorschnell*, once in '55; *Astronom und Botaniker; oder die geprellten Alten*, in '56; *Der verlorene Sohn; oder Peters Reiseabenteuer*, in '57; *Ein Mädchen ist's und kein Knabe*, in '59 and '60; and *Das Portrait der Geliebten*, in '78; one was a four-act carnival-farce, *Faustin der Erste, Kaiser von Hayti*, played once in '60; one was a three-act farce, *Californien; oder die Deutschen im Goldlande*, played once in '54.

It might be expected that the name of Bernhardt Anton Herrmann (1806-76) would be included in the New Orleans German theater playbills, since that journalist and playwright of Hamburg, who was born there and died there, translated 123 French theater-pieces. Yet since B. A. Herrmann never visited America, in so far as can be learned from the available lexicons and biographical records and from the columns of the New Orleans press contemporary to the years of German stage in that city, the addition of the following subtitle to the usual title of that author's four-act farce, *Der Vater der Debutantin* does raise a question. Although the title of the "Posse" was already appropriate for New Orleans, where debutantes continue to take the limelight, the advertisement for the four performances between March 9, 1851 and July 28, 1860, began as follows: *Der Vater der Debutantin; oder doch durchgesetzt; oder Theater Intriguen in New Orleans.*

The fifties received two others of Herrmann's theater-pieces; *Die Hochzeit vor der Trommel* and *Der Berliner Leihbibliothekar auf Reisen; oder Deutsch und Spanisch*. November 30, 1877, Herrmann's five-act drama, *Der Graf von St. Germain; oder die Blinde von Paris*, was staged.

Between 1851 and 1854 there were no performances of plays from the sixty-three writers with whom the Rosen part of this chapter treats.

Four playwrights whose works became part of the New Orleans German stage repertoire for the first time in 1854 and who continued to be represented in that capacity in the two succeeding decades were: Friedrich Adami (1816-93), most of whose works were "for the purpose of entertainment rather than for scientific value," who, nevertheless, held claim to no fewer than three titles⁷⁴ and nineteen performances in theater-fare furnished the German-Americans of the Crescent City; Theodor Hell (preacher's son's⁷⁵ pseudonym for Karl Gottlieb Theodor Winkler, 1775-1856), was credited with seven titles and twelve performances⁷⁶—some of which are found under the names of

⁷⁴ Adami: *Aristokrat und Demokrat*, twice in '54, once in '57, three times in '58, once in '59, twice in '61, and once in '63; *Die Hugenotten: oder die Pariser Bluthochzeit*, one performance in '59, four in the sixties, and three in the early seventies; and *Kleine Leiden des menschlichen Lebens*, April, '58.

⁷⁵ Cf. Kosch.

⁷⁶ Plays from Hell: one performance each for: *Die kleine Rosendiebin*, *Die Heimkehr; oder die Abendstunde*, *Der Segen der Eigensucht*, *Der geplagte Phlegmatiker* in the fifties, and *Die heimliche Ehe*, September, '60; two performances of *Drei Väter auf einmal*, mentioned above, December 31, 1854, and January 8, 1855; five of *Der Hofmeister in tausend Angsten*, in '55, '58, '60, '63, and '70, respectively.

other authors also, as *Drei Väter auf einmal* which was advertised under Kotzebue's name, June 7, 1857, a condition resulting perhaps from the fact that Hell was an adaptor and translator, as well as dramatist.

Friedrich Kaiser (1814-74), whose *Stadt und Land*, a four-act farce, had the remarkable run of fifteen performances between June 25, 1854, and March 14, 1875, with the following distribution of popularity: six performances in the middle fifties, five in the Civil War half of the sixties, and four in the first half of the seventies. This Viennese playwright's three-act "Posse mit Gesang," called, *Eine Posse als Medizin; oder ein Recept, eine Böse Frau zu kuriren*, was played only once in the Crescent City, March 16, 1855.

Johann Edler von Plötz (1786-1856), the fourth and last of this group whose plays were innovations of the year '54, was credited with eight performances between that time and June 11, 1871, representing only one farce: *Der verwunschene Prinz*.

The year '55 brought: the one-act operetta by Alexander Baumann (1814-47), *Der Berliner auf der Alm; oder das Versprechen hinter dem Herd*, which was presented before the New Orleans audience five times in that decade, once in '61, and three times in the height of the operetta decade of New Orleans German stage (as well as others in this country and in Europe), namely, the early seventies; August Fischer (1771-1829), whose one-act comedy, *Studentenstreiche; oder die Tochter Pharaonis*, played four times in the fifties, once in '60, and once in '76; Rudolph von Gottschall (1823-1909), whose *Marseillaise* was played twice in '58, though his *Katharina Howard*, which, Witkowski says, was written "with deficient characterization and a strong dependence on Shakespeare and Schiller,"⁷⁷ was staged only once in the Creole City; and August Weihrauch (?-1883), whose ability with the farce was similar to that of Kalisch, according to Witkowski.⁷⁸ Though Weihrauch was introduced to New Orleans through his three-act farce, *Der Berliner Droschenkutscher*, performed only twice in the fifties, four others of his titles furnished laughs for German-Americans in the Crescent City through eight performances in the sixties and five more in the first half of the seventies.⁷⁹

⁷⁷ Witkowski, *op. cit.*, 56.

⁷⁸ *Ibid.*, 55.

⁷⁹ Namely, *Wenn Leute Geld haben*, played nine times in all; *Kieslach und seine Nichts vom Ballet*, a four-act "Charakterstück," presented twice; *Hermann und Dorothea, oder eine deutsche Bäckerfamilie*, a one-act "Posse mit Gesang," played in November, '71; and *Die Maschinenbauer*, a three-act "Volksstück," played in '72.

In '59, Matthäus Stegmayer's (1771-1820) three-act comic opera, *Rochus Pumpernickel*, was presented in New Orleans, evidently without much success as the second and last performance of the same did not occur until January, 1878.

Karl August Lebrün (1792-1842), who adapted plays from other sources as a sideline to his acting under Iffland in Berlin,⁸⁰ contributed three of his titles, with one performance each, to the New Orleans German repertoire of the mid-century decade: *Abenteuer einer Neujahrs Nacht*, *Der geprellte Onkel*, and *Humoristische Studien*. The last-named, a one-act comedy, was used again to furnish light entertainment on three evenings of the war-decade, and finally once more in December, '82.

The works of Rudolph Hahn (1815-89) did not enter the New Orleans German stage repertoire until July, 1857, which was after more than a third of the history of German theater in that city had been made. For that reason that actor-author was not named as the chief representative of the playwrights of this group of less prominent writers, most of whom are of little importance to German-American culture in the largest city of the South, although his name went into the playbills of the theater world of the Third Municipality more than twice as many times as that of any man or woman in this group.

Hahn, like Kotzebue and Friedrich, was one of the chief purveyors of laughter for the German-American theater-public of the Crescent City, especially in the middle third of the career of German stage in that city. He was author of fourteen⁸¹ comedies and farces and "Schwänke" that furnished very light entertainment and heavy laughs for twelve evenings of the late fifties, seven for the war-decade, sixteen for the seventies, and a final one, April 7, 1884.

To summarize the fifties in connection with the sixty-three authors constituting the Rosen group: the second decade of New Orleans German stage showed a remarkable increase over the forties. The figures read as follows: from five playwrights in the forties to twenty-nine in the fifties; from five plays in the forties to fifty-six in the mid-century decade; from seven per-

⁸⁰ Leuchs, footnote, p. 21.

⁸¹ (The figures represent the number of performances and the decades in which they appeared, respectively): *Wie denken Sie darüber?*, 3-50; 2-60; *Der grüne Esel; oder Schauspieler Pfiffe*, 1-50, 2-60; *Der erste April; oder Meyer in der Mördergrube*, 2-50; *Herr Pannemann*, 4-50; *Der Alexandriner; oder Korporal Puffke in Dresden*, 1-50; *Drei Liebhaber und doch nur Einer*, 2-60; *Ein alter Diensthote*, 1-70; *Nachtigall und Nichte*, 2-70; *Zu Seus und Braus*, 3-70; *Er ist Baron*, 3-70; and *Der alte Junggeselle*, 1-70 and 1-80.

formances in the forties to 116 in the fifties. But the 116 from this group of writers amounted to a little less than one-sixth of the total number of performances recorded for the complete German theater repertoire for the fifties (for a few seasons two German theaters were operating at the same time, it will be recalled). Conclusions cannot be drawn in regard to the strength and weakness of the German stage in New Orleans, however, until the 107 playwrights of Chapter IV have been taken into the reckoning.

THE SIXTIES

The war-decade had seventy-three performances of forty-three plays by thirty-one playwrights from the present group under discussion. Whether forty-three fewer performances and thirteen fewer plays (than the mid-century decade had from this group of writers) meant that the populace had developed a different taste for better or worse theater-fare, or perhaps, was the result of trying times in the Southern city, is a matter yet to be seen. According to the columns of the press, the German theater was providing the best entertainment in New Orleans at that time.

The sixties introduced the works of thirteen more authors from the Rosen group, and repeated performances of plays from eighteen who had been included in the New Orleans repertoire previously. The five-act farce, *Prinz Lieschen*, by Gustav Moritz Heydrich (1820-85), played once in '60 and once in '62; the five-act historical drama with music, *Moses*, by Ernst August Friedrich Klingemann (1777-1831), played once in '60; and the two-act "Charakter-Gemälde," *Rinaldo Rinaldini*, adaptation from Dumanoir by August Christian Vulpus (1762-1827) belonged only to the early sixties and so did their authors. But seven men whose works were innovations of the war-decade were represented by plays of theirs performed in the seventies, also; and three were able to last through the eighties. The plays that the New Orleans Confederates and their families had the opportunity to attend from the works of the seven authors,⁸² mentioned above, were: one performance of *Sturm und Wogen; oder drei verhängnissvolle Tage aus dem Leben eines Mädchens*,

⁸² Plays performed in the seventies not mentioned above (figures represent number of performances): *Der Fabrikant*, by Devrient, 1; *Eine Nacht in Berlin*, by Hopp, 3; *Blaubart*, by Hopp, 1; *Die Verschwörung der Frauen*, by A. Müller, 2; and *Die Zillertaler*, by Nesmüller, 5.

by Philipp Eduard Devrient⁸³ (1801-77); one of *Der Pelzpalatin und der Kachelofen; oder der Jahrmarkt zu Rautenbrunn*, and three of *Doktor Fausts Hauskättchen oder die Herberge im Walde*," by Friedrich Hopp (1789-1869)—the latter play was staged twice in the seventies, also; one of *Das war ich*, by Johann Hutt (1774-1809)—the same was staged twice in '70; one of *Gute Nacht, Hänschen*, by Arthur Müller (1826-73), played again in '78; also one of *Eine feste Burg ist unser Gott*, by the same author (this "Seitenstück zu *Gute Nacht, Hänschen*," in five acts, was put on again in '71). *Barfüßsele*, a five-act character-sketch adapted from Auerbach by Moritz Reichenbach (1804-70), occurred once in '65 and once in '71. And Franz Trautmann's (1813-87) four acts of *Die Dame von Paris und der Schusterjunge von Lyon*, which went before the footlights once in '67 and again in '73, sounds as if it might have taken the thoughts of its audience away from the hard times of the Reconstruction Period for one evening at least.

Though *Unter der Erde* by Karl Elmer (pseudonym for Karl Swiedack (1815-88) proved to be a "particular favorite" on the New York stage,⁸⁴ it was played only three times in New Orleans—April 5, 1860, and seventeen years after that, November 28, 1877, and eleven years later still, October 28, 1888. The name of Karl Elmar appeared in those interims, however, as author of *Die Tochter der Freiheit*, staged in the Crescent City in '70 and '73, and with *Der Goldteufel*, June 30, 1878.

Apparently, Hermann Hersch (1821-70) was known to the New Orleans public as the author of *Die Anna-Liese*, a five-act drama that received praises through the press on more than one of the half-dozen times that it was performed between the war-years and '85, when German stage in New Orleans was tottering on its last legs. Although two performances of *Die Lieder des Musikanten* brought the name of Rudolph Kniesel (1832-99) to attention of the New Orleans public in the war years, five performances of his plays in the years '87-'89 make him peculiarly conspicuous for those lean years of German theater activity in that city.

⁸³ In the New Orleans German newspapers, Devrient was named as author of *Sturm und Wogen*; but his authorship of that five-act drama cannot be verified in the lexicon by Kosch, nor in other books of German literature. It is doubtful that that title belongs among the works of an actor as renowned as Devrient.

⁸⁴ Leuchs, 93.

One striking observation that can be made in regard to the sixties is that so few of the titles from this group of writers had a military ring to them. The German theater subscribed heavily to the music of the army band, as evidenced by an announcement in their *Tägliche deutsche Zeitung*, June 19, 1862, in which it was stated that the second grand promenade concert would take place on that night at the theater hall on Poydras Street. The announcement said that the music corps of the 26th Mass.-Regiment had selected a brilliant program including the latest compositions. Repeatedly during the period of conflict, that same publication assured the New Orleans populace that they would find entertainment at the German theater that would relieve their thoughts of the grief and distress of the times.

THE SEVENTIES AND EIGHTIES

Besides being Reconstruction days when a broken South was in the dilemma between recalling a glorious past and tackling a disheartening present, the seventies represented that period of German stage experience when outside influence from Parisian frivolity was the fashion of the day, so much so that German drama was nearly pushed off the boards by comic-opera and operettas. Although the fourth decade of German stage in New Orleans brought to the repertoire the names of twenty-one playwrights from this group who had not yet been listed in the playbills of the Crescent City, nine of those authors were called upon only once.⁸⁵

Besides Rosen, whose plays used in the fourth decade of New Orleans German repertoire numbered seven, Eduard Jacobson's "Possen" and "Schwänke" proved to be the most popular innovations of the day. Five of the titles of theater-pieces from the hand of that "Berliner," physician, and playwright⁸⁶ appeared on the New Orleans boards once only, but his *Postillon von Müncheberg*, a three-act farce, enjoyed four performances in '71, three in '73, and two in '78.

Einer von unsere' Leut', played three times in '71, and *Die Probiere Mamsell*, staged twice in that year and once in '72,

⁸⁵ Theodor Apel (1811-67), *Junge Männer und alte Weiber*; Franz Freiherr von Dingelstedt (1814-81), *Der Geizige*; Otto Girndt (1835-1911), *Verlobt im Rausch*; Eduard Mautner (1824-89), *Fernande*; Mozart (1756-91), *Die Zauberflöte*; M. Tenelli (pseudonym for Johann Heinrich Millenet, 1785-1858), *Die Mönche*; Theodor Wehl (1821-90), *Die Tante aus Schwaben*; Paul Viktor Wichmann (1829-98), *Die Schuld einer Frau*; and Leonhard Wohl-muth (1823-89), *Mozart, Leben und Tod*.

⁸⁶ Data from Kosch.

were the only samples that New Orleans took from the 150 plays written by the Vienna author, O. F. Berg, (pseudonym for Otto Franz Ebersberg, 1833-86). Theodor Gassmann (1828-71) was another whose ephemeral success in the Fatherland was not heeded to any greater extent in New Orleans than that of four performances: one each for *Was Gott zusammenfügt, das soll der Mensch nicht scheiden* and *Inspektor Bräsig* (adaptation from Fritz Reuter), and two of *Die Juden in Worms*.

Die schöne Galathee, an operetta by Poly Henrion (pseudonym for Leonhard Kohl von Kohlenegg, 1834-75) and Suppee, presented six times, and *Lieschen und Fritzchen, oder Französische Schwaben* staged three times; Flotow's (1812-83) *Martha*, once, and *Stradella* twice; and three presentations of Rossini's (1792-68) *Wilhelm Tell* constitute the operettas and operas that the fourth decade of New Orleans stage received in addition to one presentation of Mozart's *Zauberflöte*, mentioned above.

One of the high lights of the late seventies was Adolph L'Arronge's (1838-?) *Mein Leopold*, advertised as a farce for its three New Orleans performances. After a very successful evening on the first occasion, the write-up that the play received in the daily paper said: "*Mein Leopold* ist keine Posse, wie die Zettel besagt, sondern ein Bild aus dem Leben gegriffen, dessen äusserst spannende Handlung nie die Grenzen des Wahrscheinlichen überschreitet."⁸⁷ The attendance and response of the audience was such as to persuade the writer of the newspaper account of the play to say that *Mein Leopold* had shown that German theater was able to take firm foothold in New Orleans again. But that wish was not realized. There were only a few more performances in the seventies; and the eighties, which totaled only twenty-eight recorded performances, took twelve of those from this group of authors (seven of whom have been discussed already), leaving Franz Schönthen (1849-1913) with the single performance of his *Raub der Sabinerinnen* and of his *Sodom und Gomorrha* to close the account of that weak decade in New Orleans German stage history.

THE NINETIES

One of the six performances recorded for the nineties was the recurrence of the simple title of *Das Milchmädchen von Schöneberg*, by Wilhelm Mannstaedt (1837-1904), a member of

⁸⁷ *Tägliche Deutsche Zeitung*, November 13, 1877.

this group of writers—whose name had appeared three times in the repertoire of the seventies, twice with the above play and once with another almost as meaningless in title, *So muss es kommen*.

It begins to disclose some facts about the rise and decline of the New Orleans German stage when the count of authors from this group mounts in the following fashion for the successive decades beginning with the forties and ending with the eighties; five, twenty-nine, thirty-one, forty-six, and eight, respectively. But the account of the following group of playwrights, Chapter IV, will contribute more to the picture of the strong and weak periods in the life-span of German theater in that city.

CHAPTER IV

OTHER DRAMATISTS AND PLAYWRIGHTS—ABOUT WHOM VERY LITTLE INFORMATION CAN BE FOUND

In the account of Kotzebue and that group of lesser writers it has been seen already that second-rate dramatists and playwrights held first place in the fifty-one year span of German theater in New Orleans. Yet that does not say that the authors of literary merit held indisputable claim to even the second place in favor with the New Orleans German-American theater-public in general, because the comedies and farces and genre sketches of a host of actual lesser-writers than the Kotzebue group strode ruthlessly across the boards of the New Orleans German stage throughout the years. An examination of the latter group necessarily precludes any comprehensive conclusions in regard to the writers of merit in the Schiller chapter.

In basing any comparison of these two groups merely on the number of performances or on the number of plays listed in the repertoire it must be remembered that usually the mediocre theatrical pieces were shorter in text, as well as in depth of understanding and feeling. In consideration of the fact that the dramas of Schiller, Goethe, Anzengruber, Gutzkow, Kleist, and Laube were five acts and the comedies, farces and other skits from the playwrights in the present group under discussion were from one to five acts it can be seen that there probably would be a greater number of the latter type of entertainment. On some

of the "light evenings" it required three ordinary selections to provide sufficient length of program to satisfy the audience.¹

W. Friedrich has been taken as chief representative of the group of playwrights included in this chapter because of his extensive and intensive hold on the New Orleans German stage repertoire—which is next to that of Kotzebue in number of plays and number of performances—and not by reason of any idea that Friedrich's theatrical products, mainly comedies and farces, are more worthwhile than those of the remaining 105 men and the two women who comprise the group.

This, which for the sake of brevity will be spoken of as the Friedrich chapter, bears much closer relationship to that of Kotzebue and his followers than the latter does to the Schiller chapter. In fact, where the Kotzebue group ends and the Friedrich group begins is merely an arbitrary dividing line based on the following differences: first, Kotzebue and some of those authors who are grouped with him in this examination of their relationship to German-American culture in New Orleans, though not unlike some of the authors in the Friedrich group in their unscrupulous efforts to attract the masses, have gained for themselves some space in the books of German literature.² Their names are at least recognizable in records of the German stage, especially in Europe, even though what is said about them is, for the most part, in the nature of adverse criticism. Second, members of the Kotzebue group, with some exceptions—were represented individually by more plays and performances in the New Orleans repertoire than were most of the playwrights in the Friedrich group, with the exception of that author himself. And third, the members of this chapter, in so far as can be learned in this study, simply are not listed in the books of German literature. This superficial differentiation is necessary for the sake of clarity, since the task at hand is that of discussing 107 playwrights and 412 performances, covering a span of fifty-one years.

The authors in this chapter are not of enough importance as writers to be discussed at any length individually, though some of them may have attained success in their day, as actors or stage directors.

¹ For example: as may be seen in Appendix I, the program of January 15, 1843, consisted of a one-act comedy, *Die Beichte*, by Kotzebue; a two-act tragedy, *Herr und Sklave*, by Zedlitz; and a one-act comedy, *Doktor und Patient in tausend Angsten*, by Thielemann. February 5, 1843, had four titles on the one program.

² Principally Kosch and Witkowski; also Leuchs and Nolle were consulted consistently to see whether their findings supplemented the data obtained by the writer.

The 412 performances of plays which the newspapers of New Orleans credited to these authors, however, serve a very definite purpose in this research. Since light entertainment was interwoven into the whole history of New Orleans theater, from its pioneer days to its latest recorded drop of the curtain, these relatively unimportant plays and their sometimes repeated performances, furnish a fair means of getting a decade by decade view of the strength and weakness of the German-American theater endeavor in that city.

Since the earliest beginnings of the repertoire of the New Orleans German stage, from December 22, 1839, to March 10, 1842, were completely possessed by members of the Kotzebue group³—in so far as can be learned from the incomplete files of the newspapers—this decade-presentation takes the forties for its beginning, and allows those few December days of 1839 to remain a thing "separate and unto itself."

Although Louise Thielemann, "Madame Thielemann," as the newspapers usually wrote the name, rightly holds the honor of being one of the most outstanding actresses who "belonged" to the New Orleans German stage,⁴ her name leads the list in this group of relatively unimportant playwrights for two reasons: first, the dates of her life have not been made available in any data that has come to hand, and little, besides her connection with the New Orleans stage,⁵ can be learned of her life except that she came from Europe—where she had received her theatrical training; and second, the lady was less gifted as a writer than as an actress.

Most of Madame Thielemann's plays were adaptations from the English and, according to some indications, as mentioned in the brief discussion of this actress-playwright in the story of Charlotte Birch-Pfeiffer, were in reality mainly inventions by means of which to play herself up as "Star."⁶ That was a common weakness in theater life at that time. When, on June 22, 1842, it was announced that Madame Thielemann's *Schweizerhütte* and Holbein's *Himmelfahrt eines Säufers* would be staged the following Sunday evening, the following statement was added: "Madame Thielemann wird in beiden Stücken die Hauptrollen übernehmen."⁷

³ Namely, Körner, Kotzebue, and Holbein, respectively, as discussed in the preceding chapter.

⁴ Cf. Introduction, discussion of actors and actresses.

⁵ Further data in Introduction, which includes reference to Nolle, 13.

⁶ Witkowski, 62.

⁷ *Deutscher Courier*, June 22, '42.

Another factor which places Louise Thielemann at the beginning of this long line of unimportant playwrights is that her plays were the first from this group to find their way into the New Orleans German stage repertoire. That was in May, 1842, when Madame Thielemann's one-act comedy, *Der geliehene Liebhaber*, translated from the English, was played—to be recalled to the boards once again a year later.

In rapid succession then, rapid for the pace of the still new German theater of New Orleans, Madame Thielemann's plays were in the majority as regards the Friedrich group's connection with that theater's repertoire for the decade. One performance each of her one-act comedies—*Die beiden Pagen*, *Der Weise und der Mörder*; three of *Der Doktor und Patient in tausend Angsten*, comedy in one act; two performances of her two-act comedy, *Karl der Zweite; oder der 18 jährige König*, from the English; one playing of her three-act melodrama, *Die Schreckens Nacht im Walde von Callers; oder der Galeeren Sklave*, from the English; and three of her one-act "Singspiel," *Die Schweizerhütte*, mentioned above, scored thirteen performances and seven plays by Madame Thielemann in that decade, though they occurred within less than a year's time, in 1842-43. Incidentally, she was stage manager at that time.

In July of 1842, Rudolph Reese,⁸ director of the young German theater of the Creole City, staged his translation of John Farrell's English play under the title of, *Die Stumme von Genoa; oder der Banditen Kaufmann*. A third member of the local German theater-family, who added to the count of the unimportant playwrights in the repertoire of the New Orleans German theater during the forties, was Adolph Icks, the stage director in that organization. As an actor. Mr. Icks holds the signal honor of having been the first "guest" actor on the New York stage,⁹ and what is more to his credit, thereby instrumental in bringing about the staging of New York's first classical play, *Die Räuber*, in which Icks played the role of Karl Moor.¹⁰

Further accounts of Icks in New York give rise to misgivings in regard to his ability as an author: criticisms for "slips in grammar and pronunciation,"¹¹ and omission of any New York per-

⁸ Although the date of the death of this man has been recorded, by Nolle, 12 (footnote), he belongs in this group, nonetheless, because he was of little or no importance as a playwright.

⁹ Leuchs, 26.

¹⁰ *Ibid.*

¹¹ *Ibid.*, 33.

formances of dramas of his authorship, though he remained in that city long enough to become known.¹² In the spring of 1843, following his sojourn of apparently two years in New York, a two-act melodrama under the title of, *Schinderhannes; oder die beiden Mörder*, from the English *Robert Macaire*, was announced as having been prepared for the New Orleans stage by Adolph Icks, and was given in two performances. But, according to Leuchs' record, Icks and his actress-wife had taken as their benefit performance on the New York stage, "*Robert Macaire* (adapted from an English melodrama) by one Weidemeyer."¹³ It will be seen that Weidemeyer's translation and adaptation of that play was performed six times in New Orleans during the fifties, but no further mention was made of the name of Icks in connection with the same. A second claim that Icks made to authorship was in connection with a "Local Posse" in two acts, *Der schwarze Mann; oder die Furcht vor dem Untergang der Welt*; the newspaper announced it as having been arranged for the New Orleans stage by Adolph Icks. The name of the author of the piece was omitted.

Only one of Friedrich's "arrangements" was staged during the forties. That was *Pizarro; oder Rollas Tod*, a five-act tragedy adapted from Kotzebue's *Die Spanier in Peru*, played December 27, 1843.

On November 18, 1849, a three-act comedy, *Der Hausdokter; oder der Inspektor und der Cacadu*, by one Ziegler, closed the count of the plays and performances of this group that entered into the repertoire of that decade, namely nine plays amounting to twenty-four performances. Taken separately the number twenty-four sounds harmless and weak, an average of slightly more than two a year. But when considered in relation to the total number of performances recorded for the decade—ninety performances—the few unimportant playwrights in this group hold claim on a large enough share of what entertained the German-Americans of New Orleans in the first ten years of their German theater experience in that city.

THE FIFTIES

That decade when German stage was most active in New Orleans, actually a time when two theaters in the German language were competing with each other to gain supremacy in the Crescent City, the total number of performances increased to more than

¹² *Ibid.*, 35.

¹³ *Ibid.*, 37.

eight times the number that had been attained in the preceding decade. It was to be expected therewith that a larger number of plays from the unimportant authors would enter into the repertoire. The purpose of this investigation is to find out what degree of ascendancy the Friedrich group attained in that ten years period, at least as regards number of performances.

W. Friedrich, himself, was by far the most often represented of any of the thirty-three authors of this group whose names appeared on the New Orleans German theater billboards during the Fifties. Twenty of his thirty-one titles to appear on New Orleans programs experienced a total of sixty-two performances in that ten year span. Only a very few of the authors of all classifications were given that many performances throughout the whole fifty-one year history of German stage in New Orleans; in the order of the number of their performances they were Kotzebue, Schiller, and Birch-Pfeiffer. It will be recalled that the latter found the sixties to be her best decade in the Creole City.

Two of Friedrich's titles were on program ten times each in the fifties: the one-act comedy, *Doktor Robin*, sometimes advertised as *Die Schauspielerin; oder die schwerste Rolle*, and the one-act vaudeville-burlesque, *Lorenz und Seine Schwester*, adapted from the French. His one-act "Possenspiel," *Der weisse Othello*, played six times in that decade and reappeared twice in the sixties and twice in the seventies. His *Ein Zimmer zu zwei Betten* belongs only to the fifties, with five performances. The fifties received four playings each of the following from Friedrich: *Don Cäsar de Bazano*, also advertised as *König, Graf und Zitherschlägerin*, romantic "Charaktergemälde mit Musik" in five acts—this reappeared again for two performances in the seventies: *Ein Stündchen in der Schule; Fräulein Gattin; oder er verliebt sich in seine Frau, oder der junge Ehemann*, a one-act comedy from the French of Lefranc—this reappeared twice in the sixties. *Rollas Tod*, first seen in the forties was played three times in the fifties; so was the two-act comedy *Die weibliche Schildwache*, which gained only two showings in the sixties and none thereafter.

Since Friedrich's titles were included so often in the German stage repertoire, it is a relief that they were not like that of F. Steinberg, another member of this group, whose "smart" sounding *Box, Cox, und Ochs; oder Keiner will heiraten* actually found its way onto the boards twice in 1856. Friedrich's most low-sounding titles—*Ein Zimmer zu zwei Betten*, mentioned above; *Der*

geprellte Heiratskandidat, which played once in the fifties, as did the following: *Zwei Herren und ein Diener*; *Der Nachbar im Omnibus*, *Das Gänschen von Buchenau*, *Die Frau mit dem Stelzfuss*, and *Die Gefangenen der Czarín* were more or less harmless, though they were apparently very light diet.

A one-act farce, *Der Lügner und sein Sohn*, by one Harleville, was a close runner-up to Friedrich's two most popular plays, when the former was staged nine times in that decade, five of those being in the year '55.

Besides W. Freidrich and Louise Thielemann, who represented in the forties and in succeeding decades until the seventies, one other author in this group, namely, Alexander Elz, had a part in the playbills for as many as four decade-periods. There were thirteen performances of his *Müller und Miller*, a "Schwank" in two acts, which began December, 1854, and ended February, 1884, and was a Civil War number, to the extent of five performances during the war years. Though four plays were credited to Elz, only one other belongs to this decade—*Emanuel, der Blöde; oder die beiden Heiraths Candidaten*, played in '55 and '56.

The fifties received three other names of playwrights from the Friedrich group who were to show up again in the repertoire of as many as two succeeding decades. L. Bahn, who was credited with four plays in the New Orleans German repertoire, was represented by three of them in the fifties: *Ein Mann wie viele; oder eine heimliche Leidenschaft*, a one-act comedy, which played four times in the fifties and twice in the seventies; *Wenn einen der Schuh drückt; oder Kleine Ursachen, grosse Wirkungen*, a one-act farce, played three times in the late fifties and once in '62; and *Ein seltenes Weib*, played twice in the fifties only.

J. Krüger (not the actor, E. Krüger, of the New York stage),¹⁴ whose three plays and eleven performances dipped into three decades, was merely introduced in the fifties by one performance of *Die Bekehrung*, December, '59. Therefore, further discussion of Krüger belongs to the sixties.

Two five-act dramas, which apparently were adaptations from the English and French, were advertised under the name of Eduard Jerrmann. In January, 1851, *Katherine Howard; oder Krone und Schaffot*, called an historical drama, was staged. It returned in '54, '62, and '78. In December, '59, *Der Teufel in*

¹⁴ *Ibid.*, 60.

Paris; oder Johanna das blinde Mädchen was introduced and the same was recalled for three performances in the sixties.

Two performances of *Das golene Kreuz*, which occurred in September of '56, brought to the German theaterbills the name of one G. H. Braun, who was heard of only once after that when *Flotte Bursche* was played in the spring of '78.

It seems to have been as much the rule as the exception that the so-called playwrights of this group took some play, written by someone else and perhaps played successfully on another stage, and adapted it to suit local conditions. Whether that meant complete translation from one language to another or mere omission of some scenes or minor roles cannot always be determined by the familiar blanket statement, "Arranged by. . . ." Slightly more is implied, however, when the statement is modified as it was in the case of *Der Jude*, explained as follows: "Schauspiel in three acts, from Cumberland, arranged for the German stage by Seydelmann." Seydelmann's arrangement of that drama was played three times in the Third Municipality of the Crescent City, twice in the middle fifties and once in '71.

Another instance of a catchy title is that of *Hempel Krempel und Stempel*, which was found in the New Orleans German repertoire on two occasions in the late fifties and once in 1860, and credited to K. Graeser. His name was given as author of one other comedy, *Der Besenbinder; oder der Arzt wider willen*, which was played in January of '63.

When sole dependence has to be put upon the newspaper announcements and comments in regard to verification of authorship, as is generally the case in treating the writers of this chapter, the inconsistencies that present themselves render it impossible to make such an examination measure up to a scientific standard. One example of such findings is to be seen in the case where the not-too-high-class title of *Drei Väter auf einmal* was advertised as having been written by one Louis Schröder, in the announcement for the program of March 8, 1857; and then three months later the same title was announced as being by Kotzebue, when played June 7, 1857.¹⁵ Schröder's name appeared a second and last time as author of *Das heimliche Zimmer; oder die bösen Männer*, played June 23, 1861.

Max Cohnheim, who was one of New York's local authors¹⁶ of little importance, was represented in the New Orleans reper-

¹⁵ Nolle speaks of similar difficulties in achieving accuracy, 75.

¹⁶ Leuchs, 96.

toire first by his *Berlin und New York*, as advertised in the newspapers of the Crescent City for the program of December 11, 1859. This five-act melodrama had been played in New York two years before that time, in March, 1857, under a slightly different arrangement of title, namely, *New York und Berlin; oder wo macht man am besten aus?*¹⁷ In its home city, the play was staged once again in '64, but it was not repeated in the Southern City. New Orleans did receive two performances of that author's *Fürsten zum Land hinaus*, however, in February, 1860.

The New Orleans theater announcements, as recorded in the local newspapers, attributed the authorship of *Salomos Urteil*—advertised as, *Die Frauen von Ephraim oder Salomos Urteil*—to W. Böttner, both for the program of November 11, 1859, and that of November 29, 1860. But according to Leuch's findings, Schröder was credited with the authorship of the three-act drama that was staged in New York, January 27, 1864, under the title of *Salomos Urteil*.¹⁸ Mr. W. Böttner, a theater director who had arrived in New York in the early fifties, having come from Germany, was in New Orleans at the time of both playings of *Salomos Urteil*, when the name of the latter was given as author of the drama. This is the only instance that can be found where W. Böttner was credited with authorship, but Schröder, on the other hand, has been named as author of more than one title, as discussed above.

Der Allerwelts-Vetter, by one Albiny, was allowed to go onto the boards in the Third District of the Creole City, on January 9, 1859, and again on February 6 of that year. In the following January, 1860, a second play, *Endlich hat er es doch gut gemacht*, was advertised under the name of Albiny, also.

In the spring of '55, the following lengthy title of a five-act drama from the French was announced: *Der Lumpensammler von Paris; oder Zwanzig Jahre aus dem Leben eines Proletaires*, by Heinrich Schmidt. The same was repeated March 1, 1860, and February 20, 1865.

The remaining eighteen plays, which New Orleans received in the fifties from authors of this group, were performed from one to three times each, only within that decade, that is, not at any time previous to the fifties nor thereafter as was the

¹⁷ *Ibid.*, 267.

¹⁸ *Ibid.*, 269.

case with most of the foregoing names in the discussion of this chapter. Those who were represented by as many as two plays in that period were: one Gabriel Seidel, whose *Das Alpenrosel* played December 15, 1855, and his *Der Berliner auf der Alm* was satged on New Years, 1856; and one Reinold, whose *Die Fee des Martinsquell*, played first on August 30, 1857, and *Die Mördergrube; oder Pietsch in tausend Angsten*, played first September 13, 1857, were both repeated on the same program, September 27, 1857. That amounted to four performances within a month's time.

Other plays, from this group of unimportant authors, that were allowed to appear in the New Orleans German stage repertoire more than once were: *Die Akademiker*, by one Adel, played four times—October 23, 1853, October 14, 1855, December 2, of that same year, and June 8, 1856; *Die Bräutigamschau*, by one Findeiser, played twice—April 17, 1859, and May 29, of that same year; *New Orleans bei Nacht*, by one C. Kekowsky, who no doubt got his idea from a similar title about New York.¹⁹ New Orleans German-Americans were shown *New Orleans bei Nacht* May 21 and July 15, 1855. *Otto von Wittelsbach, der Kaiser-mörder; oder Pfalzgraf in Baiern*, by one Rabo, was given in three performances, namely the 18th, 22d, and 27th of February, 1858.

The performances of *Doktor Faust; oder der deutsche Student*, as staged on the second, twelfth, and fourteenth of December, 1856, was "ein anderer als der in Goethe's Faust ist."²⁰ Those words, quoted from the criticism which the local newspaper carried following the first of these three performances, had reference to the role of Mephistopheles in that performance, which proved this *Doktor Faust* to be more like the one by Reynolds than by Goethe.²¹

Eight of the authors from this group whose names were found in the German stage repertoire of the fifties, alone, were represented by one performance of one play. These men and the titles of their plays were: Breunglas—*Bügeleisen und Plättbrett vor Gericht*, one-act farce, June 4, 1854; Carl Stein, very likely the actor from the New York stage—*Der gequälte Phlegmatiker*, one-act farce, October, 10, 1854; one Carl—*Starberl's Reiseabenteuer in Lenz; oder der Diener zweier Herren*, four-act

¹⁹ *Ibid.*, 267.

²⁰ *Tägliche Deutsche Zeitung*, December 4, 1856.

²¹ *Ibid.*

"Localposse," March 11, 1855; Steinberg, mentioned already with his *Box, Cox, und Ochs*, in '56; E. Wischmann—*Der edle Menschenfreund*, (picture of New Orleans life) in two acts, April 10, 1856; Eduard Terrmann—*Der Teufel in Paris*, five-act drama, December 14, 1856; Leopold Bartsch—*Die Brustnadel*, March 20, 1859; and one Bath—*Ein alter Schauspieler und sein Kind*, December 21, 1859.

To summarize the fifties, in which there were 721 performances for the whole German theater repertoire for the decade, there were 137 performances of fifty-seven plays from thirty-two authors who cannot be identified as authors, though in a few cases they appear to have been actors from the local organization or from the Eastern and Western German theaters. Numerically speaking, then, more than twenty per cent of the theater-fare attended by the German-Americans of New Orleans in the fifties was the type of "light entertainment" that the unidentified and mostly unimportant authors of the Friedrich group supplied.

Compared with the forties, the second decade of German theater in New Orleans showed an increase of 113 performances that represented more than six times as many from the Friedrich group as the first decade of German stage entertained in that city. But there were eight times as many performances in the total repertoire for the second decade as there were for the first. At that, the tendency was in the right direction. That is, Friedrich's group represented slightly more than twenty-five per cent of the entertainment afforded by the beginning German stage in the Crescent City, but in the fifties when that stage was well on its way toward making a contribution to German-American culture in the South, the Friedrich element was reduced to a little less than twenty per cent of the performances that were making New Orleans German theater history.

In the light of other changes that the war period brought about it is of peculiar importance to see whether this tendency toward fewer performances of the Friedrich sort was maintained in the sixties.

THE SIXTIES

*Besides Friedrich and Madame Thielemann, whose names first appeared in the forties, and in addition to those men who were introduced by performances of some of their plays in the fifties and who experienced follow-up performances in the

sixties²² and in the seventies²³ and, in one case, the eighties,²⁴ who therefore have been discussed already, there are six members of a sixty-seventy group of unidentified playwrights and twenty-two authors who belong only to the sixties who constitute the list of playwrights from this chapter whose names were found on the playbills of the New Orleans German theater in the Civil War decade.

One of the six authors in the group whose plays appeared also in the following decade, was represented by three of his works. That was Oscar Guttmann whose *Drunter und Drüber; oder der Kartoffelpuffer* was played December 11, 1862, and January 4, 1863. His "contributions" to the seventies were not much improvement in theater diet, judging by the titles: *Personal-Akten*, February 28, 1872, and *Der Ehrgeiz in der Küche*, March 20, 1873. And Guttmann was director of the New Orleans German theater for a time.

Carlschmidt's *Der Graf von Montecristo*, from Dumas, a "dramatisches Bild" in six acts, was played in New Orleans, November 18, 1860, and waited seventeen years to be staged there again, December 23, 1877. In that interim, the name Carlschmidt appeared once on the theater-bill, when *Der ewige Jude* was played March 12, 1873.

It is not surprising that Donizetti's opera, *Marie, Tochter des Regiments*, would have appeared in the repertoire of the Civil War period, but it is notable that this two-act musical play was staged six times between February 24, 1860, and April 3, 1865, and also four times in the seventies. Another military subject, that came to the billboards in '62 and recurred again in '69 for two performances and in '71 for its final playing, was *Der alte Fritz und seine Offiziere* by one Boas.

The one-act operetta, *Die Verlobung bei der Laterne*, from Michel Carre and Leon Battu, with music by Offenbach, was presented once in the late sixties, February 7, 1867, and returned to the footlights of the New Orleans German stage in the seventies, that decade when operettas held the monopoly on German stage in Europe as well as in this country,²⁵ to enjoy three per-

²² Namely: Albiny, Böttner, Cohnhelm, Graeser, Schmidt, and Schröder. Such data as links them with the sixties will be counted into the conclusions for that decade, though further discussion of these authors will be omitted, since that was part of the above account of the fifties.

²³ Namely: Bahn, Braun, Seydelmann, Jerrmann, and Krüger.

²⁴ Alexander Elz, discussed in the account of the fifties above.

²⁵ Witkowski, 105; Leuchs, 198.

formances during the Christmas season of '72, and a final one, January 8, 1873—thus giving that operetta a run of four performances in little more than a fortnight.

March 15, 1868, introduced the three-act comedy, *Der Vicomte von Letorieres; oder die Kunst zu gefallen*, into the German stage repertoire of the Crescent City. One Scheremberg was given as author, though he adapted it from Bayard and Dumanoir. This comedy, which kept to the spring seasons, was seen again by the New Orleans public in '71, '73, and '78.

There were twenty-three authors whose names were found in the New Orleans German repertoire only within the decade of the sixties. Besides three performances of *Treffkönig; oder Spieler und Todtengräber*, adapted by Schlick; two performances of *Der wilde Jäger; oder des Haus der Scharfenecker*, by K. Wiedemann; two playings of *Ben Leil, der Sohn der Nacht*, by one Jedermann; and two of the drama, *Die Bettlerin von Marienberg*, adapted by Julius Meissner (actor from the St. Louis stage) from Michel Masson, the rest of the account of the sixties narrows down to single performances of one play to the author. Their names were as follows: Bruno Berndt, J. Bohrer, J. Christoph, A. Diezmann, one Drost, one Dunkel, one Flamm, one Fledmann, one Horn, one Juin, one Lachner, one Mann, S. Neustädt, G. Ostermann, C. A. Paul, one Rheinhardt, Sebastian Seiler and L. Schücking, the well known actor who wrote the play, *Drei Freier und ein Liebhaber*.

Of those names, that of G. Ostermann was the most familiar to German-Americans in New Orleans, no doubt. Ostermann was a successful actor from St. Louis,²⁶ who played an important part in the German theater life of New Orleans.

Although a survey of the unimportant writers represented by performances in the sixties shows Friedrich to have been far in the lead in that decade as well as in the fifties, there was evidence of decline in his popularity, nevertheless. *Muttersegen oder die naue Fanchon*, a five-act drama, was the only title from his pen to be seen on the New Orleans playbills as many as six times in the war-decade. His next strongest title for that period was, *Guten Morgen, Herr Fischer*, a one-act operetta, with music by Stiegmann. *Die Töchter Luzifers* went onto the boards in January of '60 and also in January of '62, and his *Gasthof zum*

²⁶ Nolle, 36.

grünen Esel was played once. The others of his sixteen titles and thirty-six performances that appeared in the records of that decade were repeat-performances of those that made their initial intrusion into the New Orleans German repertoire in the former decade.

In all, the sixties witnessed 110 performances of fifty-nine plays by thirty-six authors from the Friedrich group. That was: twenty-six fewer performances of the kind than the fifties entertained; but, on the other hand, it was a count of two more plays and four more authors than those listed for the former decade. Although it is a mere coincidence that that number is identical with the number which represents how many fewer of Friedrich's own performances occurred (his were sixty-two in the former decade and thirty-six in the present one under discussion), that fact does give more reason to believe that Friedrich was representative of this group of unimportant playwrights.

The total repertoire of the New Orleans German stage of the sixties compared with that of the preceding decade shows a decrease of 206 in number of performances. As stated above, the Friedrich group of playwrights claimed less than one-fifth of the performances made available to the German-American theater public of the fifties; in the sixties, however, the 110 performances credited to the Friedrich group constitute somewhat more than twenty per cent of the 515 performances provided by the New Orleans German theater during the Civil War decade.

THE SEVENTIES

As the result of war in Germany, according to Witkowski, "the years from 1870-80 became the saddest in the history of modern German drama"²⁷—speaking for that side of the Atlantic. On this side of the waters, the South was no longer the South that had given rise to a German-American culture represented by the drama in the German language in New Orleans. The South of the seventies was one of disheartening and impoverished Reconstruction days. That decade was such as to put the German theatrical world of New Orleans to the crucial test. And it did exactly that.

The repertoire which had included five authors from the Friedrich group in the first decade, and which had increased that number to thirty-two in the fifties, and to thirty-six in the

²⁷ Witkowski, 63.

war-decade, allowed the seventies to bring into its ranks no fewer than fifty-one playwrights of little or no importance. Twenty-five per cent of the performances provided by the German theater of the Crescent City, during 1870-79 were of plays, operettas, comedies, and farces, and dramatic skits that had been written or arranged by members of the Friedrich list.

In addition to those already introduced in the discussion of the foregoing years, the names of these playwrights were: A. Amro, L. Bach, J. F. Bahrdt, G. Belly, E. Berger, Bohrmann-Reizen, Boieldieu, Hector Cremieux, A. von Forges, W. Gerstiel, Ferdinand Gumbert, F. Heine, Jansen, Jontsch, J. Kneiff, A. Langer, Therese Megerle, W. J. Montrieff, Erich Nettel, Olfers, Oswald, Friedrich Prüller, W. A. von Putlitz, A. Reich, Otto Reiffarth, E. Rethwisch, Bohrmann Riegen, Roger, Louis Schnitzer, A. Schreiber, Trauen, H. Uhde, and E. A. West.

Hector Cremieux' four-act burlesque opera, *Orpheus in der Unterwelt*, with music by Offenbach, (performed four times in '72) and his one-act operetta, *Fortunios Lied*, music by Offenbach, (presented twice in '72) were among the few titles that were repeated more than once or twice. Most of the playwrights named above were represented by one performance of one title. Operettas were the run of the day. The three-act comic opera, *Die schöne Helena*, by Meilhac and Halevy, music by Offenbach, (the adaptor was not named in the newspaper records) was the favorite of the decade, and especially of the year '71, when from November 22 to December 14, *Die schöne Helena* was presented six times. In that same December, 1871, *Blaubart*, the four-act comic opera by the above authors, was presented four times. A third title of theirs, *Die Grossherzogin von Gerolstein*, played three times in '72 and once in '75. It would appear that in New Orleans as well as in Germany in the early seventies, "French plays and French operettas won the lion's share of all triumphs."²⁸ That was the reaction from war days, no doubt. According to Witkowski, Offenbach "saturated the insinuating melodies with bold contempt for everything noble and with the careless mirth of Parisian life."²⁹

Therese Megerle's three-act play, *Die Strassentänzerin von Paris*, was staged four times between December 25, 1870, and April 13, 1873.

²⁸ *Ibid.*, 105.

²⁹ *Ibid.*

Die Geheimnisse von New Orleans, by Berger; *Die Armen und Reichen von New York*, by Reiffarth (actor from New York),³⁰ and *Monsieur Herkules*, by G. Belly, serve as a representative sample of titles from the group.

Friedrich's record continued to drop. In the seventies he was represented by twelve plays and twenty-four performances, not more than four performances for any one of his titles, however.

The total repertoire for the seventies amounted to 492 performances, which were 186 fewer than the fifties witnessed, but only twenty-three fewer than were recorded for the war decade. The count of 122 performances for the Friedrich group, however, showed a slight increase over its own record for the sixties.

THE EIGHTIES

The end came precipitately in the eighties. The total repertoire amounted to only twenty-eight recorded performances. Of those, only six belonged to the Friedrich group: two performances of the two-act "Schwank," *Müller und Müller*, by Alexander Elz—that title appeared in the theater-bills thirteen times between December 8, 1854 and February 13, 1884; and single performances of *Das bin ich*, by A. Paul; *Ein Toiletten Geheimnisse*, by A. Sauer; *Herr Doktor Grünberg empfiehlt sich*, by B. von Saville; and *Die Entführung mit Hindernissen*, by J. F. Jünger. The only title that the Friedrich group contributed to the year '90 was Carl Görlitz' *Drei Paar Schuhe*.

CHAPTER V

CONCLUSION

In that period of time, 1839-90, which marked the life-span of German stage in New Orleans, some 200 authors were represented by more than 2000 performances. The German drama in New Orleans reached its height in its second decade, maintained itself admirably throughout the Civil War period, and though approaching decline became evident in the seventies, its repertoire for those years was not unlike that of contemporary German stages of other American cities.

It has been seen in the course of this research that second-rate drama held first place in the German theater repertoire of

³⁰ Leuchs, 153.

the Crescent City, in so far as the number of performances would indicate. But when the great New York actor, Otto Hoym, was engaged to give a series of performances in New Orleans¹ as part of the celebration of the centennial of the birth of a dramatist, it was not Kotzebue, but Schiller who was honored.

Mardi Gras was born in New Orleans the same year that German stage was, and now more than one hundred years later, Mardi Gras has grown to such importance in the life of the city that it attracts visitors from all over the nation. But New Orleans German stage no longer exists. That is no reflection upon the last century's German-Americans in that city.

As the streets of the French Quarter have lengthened across Canal Street to continue under English names on the American side of the city, the vast German population, which found the Fatherland's type of theater in the native language necessary to itself for nearly half of the last century, is now so much an integral part of New Orleans that German theater is needed no longer as a separate entity in the cultural life of the populace. They were German-Americans; now they are Americans.

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¹ Leuchs, 131.

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APPENDIX I

A chronological list of all known theatrical performances in German presented in New Orleans from 1839 to 1890. The theater programs are given as they were advertised, with names of authors, names of halls and theaters, and dates of performances. Because of the variance of certain titles of identical plays in newspaper accounts and other records, corrected titles are supplied in footnotes whenever needed for clarity. Since the task at hand is to record all the German performances that afforded entertainment for German-Americans in New Orleans, various forms of musical plays have been included, ranging from "Posse mit Gesang" to opera.

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1839

12-22 *Die Sühne*.

Schauspiel in one act, by Theodor Körner.
(Deutsches Theater)

12-22 *Der häusliche Zwist; oder der böse Nachbar*.

Lustspiel in one act, by A. Kotzebue.
(Deutsches Theater)

12-25 *Die Sühne*.

Schauspiel in one act, by Theodor Körner.
(Deutsches Theater)

12-25 *Der häusliche Zwist; oder der böse Nachbar*.

Lustspiel in one act, by A. Kotzebue.
(Deutsches Theater)

12-25 *Wer weiss, wozu das gut ist; oder wer das Glück hat, führt die Braut heim*.

Posse in one act, by A. Kotzebue.
(Deutsches Theater)

1839

- 12-29 *Der Freimaurer.*
Lustspiel in one act, by A. Kotzebue.
(Deutsches Theater)
- 12-29 *Die Braut.*
Lustspiel in one act, by Theodor Körner.
(Deutsches Theater)
- 12-29 *Der Nachtwächter.*
Lustspiel in Versen in one act, by Th. Körner.
(Deutsches Theater)

1840

- 1-5 *Hedwig, die Banditenbraut.*
Drama in three acts, by Th. Körner.
(Deutsches Theater)
- 1-5 *Der Nachtwächter.*
Lustspiel in Versen in one act, by Th. Körner.
(Deutsches Theater)
- 4-11 *Die gefährliche Nachbarschaft; oder das Loch in der Wand.*
Posse in one act, by A. Kotzebue.¹
(St. Charles Theater)

1842

- 4-10 *Die Himmelfahrt eines Säufers.*
Posse mit Gesang in three acts, by F. I. Holbein.
(Deutsches Theater)
- 4-10 *Eckensteher Nante im Verhör.*
Berliner Lokalschwank in one act, by F. Beckmann.
(Deutsches Theater)
- 4-24 *Die Abendstunde.*
Schauspiel in one act, by August von Kotzebue.
(Deutsches Theater)
- 4-24 *Die Zerstreuten; oder Irrthum in Allen Ecken.*
Posse in one act, by August von Kotzebue.
(Deutsches Theater)
- 5-1 *Der verschwiegene wider Willen; oder die Reise von Berlin nach Potsdam.*
Posse in three acts, by August von Kotzebue.
(Deutsches Theater)
- 5-1 *Der Nachtwächter.*
Lustspiel in Versen in one act, by Theodor Körner.
(Deutsches Theater)
- 5-8 *Die Abendstunde.*
Schauspiel in one act, by August von Kotzebue.
(Deutsches Theater)

¹ Sometimes found under title *Schneider Fips*, also *Der verliebte Schneider*.

1842

- 5-8 *Der Vetter aus Bremen.*
Lustspiel in Versen in one act, by Th. Körner.
(Deutsches Theater)
- 5-15 *Liebe kann alles; oder die bezähmte Widerspenstige.*
Lustspiel in four acts, by Franz von Holbein, arranged
by C. F. Wittmann.
(Deutsches Theater)
- 5-22 *Der geliehene Liebhaber.*
Lustspiel mit Gesang in one act, translated from the
English by Mad. Thielemann.
(Deutsches Theater)
- 5-22 *Sieben Mädchen in Uniform.*
Liederspiel in one act, by Louis Angely (from the
French), in the following arrangements:
Posse in one act, *Singspiel* in one act.
(Deutsches Theater)
- 5-29
- 6-5 *Preziosa, das Zigeunermädchen.*
Melodrama mit Chören in five acts, by Preis Alexander
Wolff, with music by von Weber.
(Deutsches Theater)
- 6-5 *Die Brandschatzung.*
Lustspiel in two acts, by August von Kotzebue.
(Lafayette Theater)
- 6-5
- 6-12 *Wer weiss, wozu das gut ist; oder wer das Glück hat,
führt die Braut heim.*
Posse in one act, by August von Kotzebue.
(Lafayette Theater)
- 6-26 *Die Schweizerhütte.*
Singspiel in one act, translated from the English by
Mad. Thielemann.
(Neues deutsches Theater)
- 6-26 *Die Himmelfahrt eines Säufers.*
Posse mit Gesang in three acts, by F. I. Holbein.
(Neues deutsches Theater)
- 7-3 *Die Schweizerhütte.*
Singspiel in one act, translated from the English by
Mad. Thielemann.
(Neues deutsches Theater)
- 7-3 *Die Himmelfahrt eines Säufers.*
Posse mit Gesang in three acts, by F. I. Holbein.
(Neues deutsches Theater)

1842

- 7-4 *Der geliehene Liebhaber.*
Lustspiel mit Gesang in one act, translated from the English by Mad. Thielemann.
(Neues deutsches Theater)
- 7-12 *Die Braut.*
Lustspiel in one act, by Theodor Körner.
(Deutsches Theater)
- 7-12 *Der Vetter aus Bremen.*
Lustspiel in Versen in one act, by Theodor Körner.
(Deutsches Theater)
- 7-10 *Der Doktor und Patient in tausend Angsten.*
Posse in one act, translated from the English by Mad. Louise Thielemann.
(Deutsches Theater)
- 7-14 *Die Räuber.*
Tragödie in five acts, by Friedrich Schiller.
(Deutsches Theater)
- 7-24 *Die Stumme von Genoa; oder der Banditen Kaufmann.*
7-31 *Melodrama* in three acts, by John Farrell, translated from the English by Rudolf Riese.
(Deutsches Theater)
- 8-14 *Die Brandschatzung.*
Lustspiel in two acts, by August von Kotzebue.
(Deutsches Theater)
- 8-14 *Der Dorfbarbier; oder der Schinkenkur.*
Lustspiel in one act, by W. Rosen, with music by Schenk.
(Deutsches Theater)
- 9-25 *Karl der Zweite; oder der 18 jährige König.*
Lustspiel in two acts, translated from the English by Mad. Thielemann.
(Deutsches Theater)
- 12-17 *Das Landhaus an der Heerstrasse; oder der geprellte Phlegmatiker.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater)
- 12-17 *Der Nachtwächter.*
Lustspiel in Versen in one act, by Th. Körner.
(Deutsches Theater)
- 12-25 *Toni; oder die Schreckens Nacht auf San Domingo.*
Lustspiel in three acts, by Theodor Körner. Nach H. von Kleists Novelle, *Die Verlobung auf San Domingo.*
(Neues deutsches Theater)

1842

- 12-25 *Wer weiss, wozu das gut ist; oder wer das Glück hat, führt die Braut heim.*
Posse in one act, by August von Kotzebue.
 (Neues deutsches Theater)

1843

- 1-1 *Die Räuber.*
 1-8 *Tragödie* in five acts, by Friedrich Schiller.
 (Neues deutsches Theater)
- 1-15 *Herr und Sklave.*
Trauerspiel in two acts, by Baron J. Chr. von Zedlitz.
 (Neues deutsches Theater)
- 1-15 *Die Beichte.*
Lustspiel in one act (from the French), by A. Kotzebue.
 (Neues deutsches Theater)
- 1-15 *Doktor und Patient in Tausend Angsten.*
Lustspiel in one act (from the English), translated into German by Louise Thielemann.
 (Neues deutsches Theater)
- 1-22 *Die Rache des Sklaven.* (sic)²
Trauerspiel in two acts, by Baron J. Chr. von Zedlitz.
 (Deutsches National Theater)
- 1-22 *Das geheimnissvolle Ehepaar.*
Lustspiel in one act (from the French).³
 (Deutsches National Theater)
- 1-22 *Borgen macht glücklich.*
Posse mit Gesang in one act (from the English).⁴
 (Deutsches National Theater)
- 1-29 *Kabale und Liebe.*
Bürgerlichse Trauerspiel in five acts, by Friedrich Schiller.
 (Deutsches National Theater)
- 1-29 *Die Schweizerhütte.*
Singspiel in one act, translated from the English by Mad. Thielemann.
 (Deutsches National Theater)
- 1-29 *Wer weiss, wozu das gut ist; oder wer das Glück hat, führt die Braut heim.*
 2-5 *Lustspiel* in one act, by August von Kotzebue.
 (Neues deutsches Theater)

² This is doubtless Zedlitz's *Herr und Sklave*.

³ Author not mentioned in newspaper.

⁴ Author not mentioned in newspaper.

1843

- 2-5 *Die Brandschatzung.*
Lustspiel in two acts, by August von Kotzebue.
(Neues deutsches Theater)
- 2-5 *Karl der Zweite; oder der 18 jährige König.*
Lustspiel in two acts, translated from the English by
Mad. Thielemann.
(Deutsches National Theater)
- 2-5 *Warum heirstet sie nicht.*⁵
(Deutsches National Theater)
- 2-12 *Preziosa.*
Melodrama in four acts, by P. A. Wolff, with music
by Carl Maria von Weber.
(Deutsches National Theater)
- 2-12 *Die beiden Studenten.*
Posse in four acts, by Theodor Körner.
(Deutsches National Theater)
- 2-19 *Schinderhannes; oder die beiden Mörderer.*
Melodrama in two acts (from the English, by Robert
Macaire), prepared for the New Orleans stage by
Adolph Icks.
(Deutsches National Theater)
- 2-26 *Die Weise und der Mörder.*
Melodrama in three acts, with music from the English
by Mad. Thielemann.
(Deutsches National Theater)
- 2-26 *Der geliehene Liebhaber.*
Lustspiel in one act, (from the English) by Mad.
Thielemann.
(Deutsches National Theater)
- 3-5 *Die Räuber.*
Tragödie in five acts, by Friderich Schiller.
(Deutsches National Theater)
- 3-12 *Schinderhannes; oder die beiden Mörderer.*
Melodrama in two acts (from the English, by Robert
Macaire), arranged for the New Orleans stage by
Adolf Icks.
(Deutsches National Theater)
- 3-12 *Doktor und Patient in Tausend Angsten.*
Lustspiel in one act, (translated from the English)
by Mad. Louise Thielemann.
(Deutsches National Theater)
- 3-19 *Der häusliche Zwist.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Washington Theater)

⁵ No data available.

1843

- 3-19 *Liebe kann alles; oder die bezähmte Widerspenstige.*
Lustspiel in five acts, by Franz Holbein.
 (Deutsches Washington Theater)
- 3-26 *Die Schreckens Nacht im Walde von Callers; oder der Galeeren Sklave.*
Melodrama in three acts, with music (from the English), by Mad. Thielemann.
 (Deutsches Washington Theater)
- 3-26 *Die beiden Pagen.*
Lustspiel in one act, translated from the English by Mad. Thielemann.
 (Deutsches Washington Theater)
- 4-2 *Preziosa.*
Melodrama in four acts, by P. A. Wolff, with music by Carl Maria von Weber.
- 4-9 *Strafe und Rache.*
Trauerspiel in two acts.⁶
 (Deutsches Washington Theater)
- 4-9 *Die Pagenstreiche.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Washington Theater)
- 4-16 *Der schwarze Mann; oder die Furcht vor dem Untergang der Welt.*⁷
Local Posse in two acts, arranged for the New Orleans stage by Adolph Icks.
 (Deutsches Washington Theater)
- 4-16 *Der verhängnissvolle 23. April 1843; oder die Eckensteher.*
A dramatic scene prepared for this occasion, by a citizen of Berlin.
 (Deutsches Washington Theater)
- 4-23 *Der Dorfbarbier; oder der Schinkenkur.*
Singspiel in one act, by W. Rosen (from Weidmann), with music by Schenk.
 (Deutsches Washington Theater)
- 4-23 *Die Eckensteher am Schnapsladen vor dem Untergang der Welt.*⁸
Berliner Lokal-Posse mit Gesang arranged for the New Orleans stage, by Adolf Icks.
 (Deutsches Washington Theater)
- 11-19 *Hedwig, die Banditenbraut.*
Drama in three acts, by Theodor Körner.
 (Deutsches Theater)

⁶ Author omitted in newspaper.

⁷ Cf. 4-23-43.

⁸ Cf. 4-16-43.

1843

12-27 *Pizarro; oder Rollas Tod.*

Tragödie in five acts, from Kotzebue's *Die Spanier in Peru*,⁹ arranged for German stage by W. Friedrich.
(St. Charles Theater)

1845

1-11

1-15 *Faust.*

1-18 *Tragödie* in five acts, by Goethe.
(St. Charles Theater)

1846

12-28 *Rataplan, der kleine Tambour.*

Liederspiel in one act, by W. Friedrich.
(Deutsches Theater)

12-29 *Der Schiffskapitän.*

Liederspiel in one act, by Karl Blum.
(Deutsches Theater)

12-30 *Der Kesselflicker.*

12-31 *Komische Oper* in two acts.¹⁰
(Deutsches Theater)

12-31 *Die Männertreue.*

Lustspiel in one act.¹¹
(Deutsches Theater)

1847

3-14 *Die Räuber.*

Tragödie in five acts, by Friedrich Schiller.
(Deutsches Theater im St. Charles Theater)

5-2 *Robert und Bertram.*

Melodrama mit Musik in two acts, by Gustav Räder.
(Deutsches Theater im American Theater)

5-2 *Die Beichte.*

Lustspiel in one act (from the French), by August von Kotzebue.
(Deutsches Theater im American Theater)

5-2 *Köck und Gäste; oder die Liebe unter dem Thorwege.*¹²

Posse mit Gesang in one act, by Ernst Raupach.
(Deutsches Theater im American Theater)

7-20 *Die Räuber; oder der Böhmerwald.*

Tragödie in five acts, by Friedrich Schiller.
(National Theater)

⁹ English versions by Richard Brinsley Sheridan and Dunlap.

¹⁰ Author omitted in newspaper.

¹¹ Author omitted in newspaper.

¹² Other titles: *Die Liebe unter dem Thorwege*; *Der Platzregen als Eheprokurator*; *Der Grenadier als Kindermärchen*.

1849

11-18 *Der Hausdokter; oder der Inspektor und der Cacadu.*
Lustspiel in three acts, by Ziegler.
(Lafayette Theater)

11-18 *Der heiratslustige Winzer; oder der Verräter.*
Lustspiel in one act, by Franz Holbein.
(Lafayette Theater)

11-24 *Der grüne Domino.*
Lustspiel in Versen in one act, by Th. Körner.
(Lafayette Theater)

11-25 *Die drei Schulmeister.*
Lustspiel in one act, by Theodor Körner.
(Lafayette Theater)

1850

3-10 *Die Gouvernante.*
Posse in one act, by Theodor Körner.
(Lafayette Theater)

3-10 *Der häusliche Zwist; oder der böse Nachbar.*
Lustspiel in one act, by August von Kotzebue.
(Lafayette Theater)

3-10 *Eckensteher Nante im Verhör.*
Lokal Posse in one act, by F. Beckmann.
(Lafayette Theater)

3-17 *Die Gouvernante.*
Posse in one act, by Theodor Körner.
(Lafayette Theater)

3-17 *Die Beichte.*
Lustspiel in one act (from the French), by August von Kotzebue.
(Lafayette Theater)

3-17 *Studenten Streiche; oder das Abenteuer im Tivoli Garten.*
Posse in one act.¹³
(Lafayette Theater)

4-7 *Hedwig, die Banditenbraut.*
Drama in three acts, by Theodor Körner.
(American Theater)

4-7 *Ein Jahr nach der Hochzeit.*
Lustspiel in one act.¹⁴
(American Theater)

4-14 *Der grüne Domino.*
Lustspiel in Versen in one act, by Theodor Körner.
(American Theater)

¹³ Author omitted in newspaper.

¹⁴ Author omitted in newspaper.

1850

- 4-14 *Die Brandschatzung.*
Lustspiel in two acts, by August von Kotzebue.
 (American Theater)
- 4-14 *Die Beichte.*
Lustspiel in one act (from the French), by August von Kotzebue.
 (American Theater)
- 4-14 *Der Pudel hat nicht geheult.*
Posse in one act.¹⁵
 (American Theater)
- 4-21 *Der Rehbock; oder die schuldlosen Schuldbewussten.*
Lustspiel in three acts, by August von Kotzebue.
 (American Theater)
- 4-21 *Die drei Schulmeister.*
Lustspiel in one act, by Theodor Körner.
 (American Theater)
- 5-13 *Lucretia Borgia.*
Trauerspiel in four acts, by Victor Hugo.¹⁶
 (American Theater)
- 5-15 *Liebe kann Alles; oder die bezähmte Widerspenstige.*
Lustspiel in five acts, by Franz von Holbein, arranged
 by C. F. Wittmann.
 (American Theater)
- 5-17 *Menschenhass und Reue.*
Schauspiel in five acts, by August von Kotzebue.
 (American Theater)
- 5-19 *Preziosa.*¹⁷
Melodrama in four acts, by P. A. Wolff, with music
 by Weber.
 (American Theater)
- 5-24 *Der neunundzwanzigste Februar.*
Schicksalsdrama in three acts, by Adolf Müllner.
 (American Theater)
- 5-26 *Die Ahnfrau.*
Tragödie in five acts, by Grillparzer.
 (American Theater)
- 6-2 *Sieben Mädchen in Uniform.*
Singspiel in one act, by Angely.¹⁸
 (American Theater)

¹⁵ Author omitted in newspaper.¹⁶ An operatic version with music by Donizette. German version translated by Preuss.¹⁷ Usual subtitle: *oder die Zigeuner in Spanien*.¹⁸ From the French, in the following arrangements: *Posse* in one act; *Liederspiel* in one act.

1850

- 6-2 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(American Theater)
- 6-9 *Die Wiener in Berlin.*
Vaudeville in one act, by Karl von Holtei.
(American Theater)
- 6-9 *Der reisende Student; oder der Teufel in der Mehlkiste.*
Vaudeville in two acts, by Louis Schneider.
(American Theater)
- 6-14 *Ritter und Citherschlägerin; oder Don Cesar de Bazano's*
6-16 *Abenteuer.*
Romantisches Schauspiel mit Gesang in five acts (from
the French of Philippe Dumanoir und Adolphe Den-
nery).
(American Theater)
- 6-23 *Die Räuber.*
Tragödie in five acts, by Friedrich Schiller.
(American Theater)
- 6-29 *Lumpazi Vagabundus; oder des liederliche Kleeblatt.*¹⁹
Zauber Oper in three acts, by Johann Nestroy, music
by Müller.
(American Theater)
- 7-7 *Die Teufelsmühle am Wienerberg.*
Dramatisches Volksmärchen in four acts, by K. F.
Hensler.
(American Theater)
- 7-13 *Hedwig, die Banditenbraut.*
Drama in three acts, by Theodor Körner.
(American Theater)
- 7-13 *Das Landhaus an der Heerstrasse.*
Lustspiel in one act, by August von Kotzebue.
(American Theater)
- 7-14 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Cf. *Der Böse Geist Lumpazi Vagabundus.*
Zauber Oper in three acts, by Johann Nestroy, music
by Müller.
(American Theater)
- 7-14 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the French of Charles
Selby), by Weidemeyer.
(Deutsches Theater im American Theater)

¹⁹ Also as *Der böse Geist Lumpazi Vagabundus.*

1850

- 12-7 *Pizarro; oder Rolles Tod.*
Tragödie in five acts, from Kotzebue's *Die Spanier in Peru*,²⁰ arranged for the German stage by W. Friedrich.
 (St. Charles Theater)
- 12-20 *Der Fremde.*
Drama, in five acts. English version of Kotzebue's *Menschenhass und Reue*.²¹
 (St. Charles Theater)

1851

- 1-5 *Katherine Howard; oder Krone und Schaffet.*
Drama in five acts, by Ed Jerrmann.
 (Deutsches Theater)
- 1-8 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Zauber Oper in four acts, by J. Nestroy, with music by Müller.
 (Deutsches Theater)
- 1-12 *Der Heiratsantrag auf Helgoland.*
Lustspiel in three acts, by L. Schneider.
 (Deutsches Theater)
- 1-15 *Der Trunkenbold.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater)
- 1-19 *Leonore; oder die Todtenbraut.*
Schauspiel in three acts, by Karl von Holtei.
 (Deutsches Theater)
- 1-25 *Der Sohn auf Reisen.*
Lustspiel in two acts, by L. Feldmann.
 (Deutsches Theater)
- 1-25 *Der gerade Weg, der Beste.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater)
- 1-26 *Das Strudelköpfchen.*
Lustspiel in four acts, by Franz Holbein.
 (Deutsches Theater)
- 2-1 *Macbeth.*
Tragedy in five acts, by Shakespeare.
 (Deutsches Theater)
- 2-2 *Das Schmalztöpfchen; oder der Platzregen als Ehprokurator.*²²
 (Deutsches Theater)

²⁰ English versions by Richard Brinsley Sheridan and Dunlap.

²¹ William Dunlap's translation was the most popular; never published. Cf. version by Benjamin Thompson and Richard B. Sheridan.

²² No further date available.

1851

- 2-2 *Die Schweizerhütte.*
Singspiel in one act, translated from the English by
Mad. Thielemann.
(Deutsches Theater)
- 2-6 *Robert Blums Tod.*
Vaterländisches Drama in three acts.²³
(Deutsches Theater)
- 2-9 *Des Königs Befehl.*
Lustspiel in four acts, by Karl Töpfer.²⁴
(Deutsches Theater)
- 2-9 *Ein Stündchen in der Schule.*
Posse mit Gesang in one act, by W. Friedrich.
(Deutsches Theater)
- 2-10 *Das Sprudelköpfchen.*
Lustspiel in four acts, by Franz Holbein.
(Deutsches Theater)
- 2-10 *Die Lustig lebendig toten Eheleute.*
Posse in one act.²⁵
(Deutsches Theater)
- 2-15 *Liebe kann alles; oder die bezähmte Widerspenstige.*
Lustspiel in four acts, by Franz von Holbein, arranged
by C. F. Wittman.
(Deutsches Theater in Lafayette)
- 2-15 *Die Schweizerhütte.*
Singspiel in one act, translated from the English by
Mad. Thielemann.
(Deutsches Theater in Lafayette)
- 2-16 *Preziosa; oder die Zigeuner in Spanien.*
Melodrama in four acts, by P. A. Wolff, with music
by von Weber.
(Deutsches Theater)
- 2-24 *Lucretia Borgia; oder die italienische Mutter.*
Drama in four acts, by Victor Hugo.²⁶
(Deutsches Theater)
- 2-26 *Liebe kann alles; oder die bezähmte Widerspenstige.*
Lustspiel in four acts, by Franz von Holbein, arranged
by C. F. Wittmann.
(Deutsches Theater)
- 2-26 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the French), by Weide-
meyer.
(Deutsches Theater)

²³ No further date available.²⁴ A eulogy on Frederick II.²⁵ Author omitted in newspaper.²⁶ An operatic version with music by Donizette. Most popular English version of the play is by John Weston.

1851

- 3-2 *Der reisende Student; oder das Donnerwetter.*
Vaudeville in two acts, by L. Schneider.
(Deutsches Theater)
- 3-2 *Der geliehene Liebhaber.*
Lustspiel in one act (from the English), by Mad.
Thielemann.
(Deutsches Theater)
- 3-4 *Wer weiss, wozu das gut ist.*
Schwank in one act, by August von Kotzebue.
(Deutsches Theater)
- 3-4 *Ein Stündchen in der Schule.*
Posse mit Gesang in one act, by W. Friedrich.
(Deutsches Theater)
- 3-9 *Der Vater der Debutantin; oder Theater Intriguen in*
New Orleans.
Posse in four acts, by B. A. Herrmann.
(Deutsches Theater)
- 3-16 *Marianne, ein Weib aus dem Volke.*
Schauspiel in five acts, by Joseph Mendelssohn.
(Deutsches Theater)
- 3-23 *Wilhelm Tell.*
Schauspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im American Theater)
- 3-30 *Die Teufelsmühle am Wienerberg.*
Volksmärchen mit Gesang in four acts, by K. F.
Hensler.
(Deutsches Theater im American Theater)
- 4-7 *Christine von Schweden.*
Lustspiel in one act, by Wilhelm Vogel.
(Deutsches Theater im American Theater)
- 4-13 *Drei Tage aus dem Leben eines Spielers.*
Schauspiel in three acts (from Ducange), by L. Angely.
(Deutsches Theater im Orleans Ball Room)
- 4-29 *Der Wildfang.*
Lustspiel in three acts, by August von Kotzebue.
(Deutsches Theater)
- 4-29 *Sieben Mädchen in Uniform.*²⁷
Liederposse in one act, by Louis Angely.
(Deutsches Theater)
- 5-4 *Drei Tage aus dem Leben eines Spielers.*
Drama in three acts (from Ducange), by L. Angely.
(Deutsches Theater)

²⁷ From the French, in the following arrangements: *Singspiel* in one act, *Liederspiel* in one act.

1851

- 5-11 *Hans Sachs, der poetische Schuhmacher.*
Schauspiel in four acts, by Deinhardstein.
(Deutsches Theater)
- 5-24 *Isidor und Olga; oder die Leibeigenen.*
Drama by E. Raupach.
(Deutsches Theater)
- 6-8 *Lucretia Borgia.*
Drama in four acts, by Victor Hugo.
(Deutsches Theater in Placide's Variety Theater)
- 6-9 *Abenteuer einer Neujahrs Nacht.*
Lustspiel in one act, by Karl Lebrun.
(Deutsches Theater)
- 6-24 *Wallensteins Lager.*
Dramatisches Bild in one act, by Friedrich Schiller.
(Kossuth Garten)
- 6-24 *Was kommt; oder die Frauen von New Orleans im Jahre 1856.*
*Lokal Posse.*²⁸
(Kossuth Garten)

1853

- 10-23 *Die Akademiker.*
Posse mit Gesang in one act, by Adel.
(Deutsches Theater im American Theater)
- 10-23 *Die Braut.*
Lustspiel in one act, by Theodor Körner.
(Deutsches Theater im American Theater)
- 10-23 *Zwei Herren und ein Diener.*
Posse mit Gesang in one act, by W. Friedrich.
(Deutsches Theater im American Theater)

1854

- 1-8 *Der Wundertrank.*
Dramatische Aufgabe in one act, by A. Cosmar.
(Deutsches Theater im American Theater)
- 1-8 *Ein Stündchen in der Schule.*
Vaudeville Posse in one act, by W. Friedrich.
(Deutsches Theater im American Theater)
- 1-15 *Der Wundertrank.*
Dramatische Aufgabe in one act, by A. Cosmer.
(Deutsches Theater)
- 1-15 *Eifersucht; oder ein weisser Othello.*²⁹
Posse in one act, by W. Friedrich.
(Deutsches Theater)

²⁸ Author omitted in newspaper.

²⁹ Correct title: *Der weisse Othello; oder die bestrafte Eifersucht.*

1854

- 1-15 *Ein Stündchen in der Schule.*
Vaudeville Posse in one act, by W. Friedrich.
(Deutsches Theater)
- 2-5 *Herr und Sklave.*
Drama in two acts, by Baron von Zedlitz.
(Deutsches Theater)
- 2-5 *Der häusliche Zwist; oder die Spitzen und das Reitpferd.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater)
- 2-5 *Doktor Robin; oder des Schauspielers schwerste Rolle.*
Lustspiel in one act, by W. Friedrich.
(Deutsches Theater)
- 4-2 *Der Segen der Eigensucht.*
Dramatisches Stilleben in one act, by Theodor Hell.
(Deutsches Theater im New Orleans Theater)
- 4-2 *List und Phlegma.*
Posse mit Gesang in one act, by Louis Angely.
(Deutsches Theater im New Orleans Theater)
- 4-2 *Der Bruder und die Schwestern.*
Ein Spiel in Versen, by Franz Holbein.
(Deutsches Theater im New Orleans Theater)
- 4-16 *Der Sohn der Wildnis.*
Romantisches Schauspiel in five acts, by F. Halm.
(Deutsches Theater im American Theater)
- 4-17 *Ingomar, der Sohn der Wildnis.*
Romantisches Schauspiel in five acts, by F. Halm.
(American Theater)
- 4-23 *Der verwunschene Prinz; oder Seelenwanderung eines Schusters.*
Posse in three acts, by Johann von Plötz.
(Deutsches Theater)
- 4-23 *Rollas Tod; oder Künstlers Erdenwallen.*
Drama in two acts, by W. Friedrich.
(Deutsches Theater im American Theater)
- 4-30 *Ein deutscher Krieger.*
Schauspiel in three acts, by E. Bauernfeld.
(Deutsches Theater im American Theater)
- 5-7 *Don Cäsar de Bazano; oder Ritter und Cytherschlägerin.*
Lustspiel mit Gesang und Tanz in five acts, arranged
by W. Friedrich (from the French of Philippe Du-
manior).
(Deutsches Theater im American Theater)
- 5-11 *Die Räuber.*
Tragödie in five acts, by Friedrich Schiller.
(American Theater)

1854

- 5-14 *Ulrich von Hutten*.³⁰
Historisches Trauerspiel in four acts.
 (Deutsches Theater im Turner Hall)
- 5-14 *Californien; oder die Deutschen im Goldlande*.
Posse mit Gesang in three acts, by L. Feldmann.
 (Deutsches Theater)
- 5-20 *Einen Jux will er sich machen*.
 5-21 *Wiener Lokalposse mit Gesang* in four acts, by .J. Nestroy.
 (Deutsches Theater im American Theater)
- 5-21 *Komm her!*
Dramatischer Schwank in one act, by F. Elsholtz.
 (Deutsches Theater im Turner Hall)
- 5-21 *Fräulein Gattin; oder er verliebt sich in seine Frau*.
Lustspiel in one act, by W. Friedrich.
 (Deutsches Theater im Turner Hall)
- 5-21 *Der geplagte Phlegmatiker; oder er muss fort*.
Posse in one act, by Theodor Hell.
 (Deutsches Theater im Turner Hall)
- 5-28 *Wilhelm Tell; oder die Befreiung der Schweiz*.
Historisches Schauspiel in five acts, by Friedrich Schiller.
 (Deutsches Theater im American Theater)
- 5-28 *Der Berliner Leihbibliothekar auf Reisen; oder Deutsch und Spanisch!*
Posse mit Gesang in two acts, by B. A. Herrmann.
 (Deutsches Theater im American Theater)
- 5-28 *Der Nachtwächter*.
Posse in one act, by Theodor Körner.
 (Deutsches Theater in der Turnhalle)
- 6-1 *Der Tag vor der Wahl; oder die Bekehrten Temperenzler*.
Lokalposse in two acts.³¹
 (Deutsches Theater)
- 6-1 *Einer muss heiraten*.
Lustspiel in one act, by Alexander Wilhelmi.
 (Deutsches Theater)
- 6-4 *Katherine Howard; oder Krone und Schaffot*.
Historisches Schauspiel in five acts, by Ed. Jerrmann.
 (Deutsches Theater im American Theater)
- 6-4 *Bügeleisen in Plättbrett vor Gericht*.
Berliner Lokalposse in one act, by Breunglas.
 (Deutsches Theater im Turner Hall)

³⁰ Author omitted in newspaper.³¹ Author omitted in newspaper.

1854

- 6-4 *Die drei Schulmeister.*
Lustspiel in one act, by Theodor Körner.
 (Deutsches Theater im Turner Hall)
- 6-11 *Der böse Geist—Lumpazi Vagabundus; oder das liederliche Kleeblatt!*
Zauberposse mit Gesang und Tanz in three acts, by J. Nestroy.
 Prologue of play: *Das Feenreich* in one act.
 (Deutsches Theater im American Theater)
- 6-11 *Kunst und Humbug; oder der Chorist als Held!*
Humoristisches Zeitgemälde in two acts.³²
 (Deutsches Theater im Turner Hall)
- 6-11 *Köch und Gäste; oder der Platzregen als Eheprokurator.*³³
Berliner Lokalposse in two acts, by Ernst Raupach.
 (Deutsches Theater im Turner Hall)
- 6-18 *Die eiserne Maske; oder der Zwillingbruder Ludwig's XIV.*
Historisches romantisches Drama in four acts (from Duvanoir and Fournier), by Ludwig Schneider.
 (Deutsches Theater im Placide Theater)
- 6-18 *Robert, der Teufel; oder der Verbannte Herzog.*
Historisch-romantisches Ritterschauspiel in three acts, by Ernest Raupach.
 (Deutsches Theater im American Theater)
- 6-18 *Die Schuld.*
Lustspiel in one act, by Adolf Müllner.
 (Deutsches Theater im American Theater)
- 6-25 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Lokalposse in three acts, by Fr. Kaiser.
 (Deutsches Theater)
- 6-25 *Das Leben im Ehestand; oder Nehmt Euch ein Exempel dran.*
Lustspiel in one act, by Karl Töpfer.
 (Deutsches Theater im American Theater)
- 7-2 *Romeo und Julia; oder der Kampf der Montangnes und Chiliellinen*
*Geschichtliches Ritterschauspiel.*³⁴
 (Deutsches Theater im American Theater)
- 7-2 *Don Cäsar de Bazano; oder Ritter und Cytherschlägerin.*
Romantisches Lustspiel mit Tanz und Gesang in five acts (from Duvanoir), arranged by W. Friedrich.
 (Deutsches Theater im American Theater)

³² Author omitted in newspaper.³³ See footnote to 5-2-47.³⁴ No further data given

1854

- 10-15 *Marianne, ein Weib aus dem Volke.*
Volksdrama in five acts (from the French), by J. Mendelssohn.
 (Deutsches Theater im American Theater)
- 10-16 *Aristokrat und Jacobiner;*³⁵ *oder ein ehrlicher Mann.*
 10-19 *Lustspiel* in three acts, by F. Adami.
 (Deutsches Theater im American Theater)
- 10-22 *Wallensteins Tod.*
Historisches Trauerspiel in five acts, by Friedrich Schiller.
 (Deutsches Theater im American Theater)
- 10-23 *Der Vater der Debutantin; oder doch durchgesetzt.*
Posse in four acts, by B. A. Herrmann.
 (Deutsches Theater im American Theater)
- 10-23 *Der Schauspielerin schwerste Rolle.*
Lustspiel in one act, by W. Friedrich.
 (Deutsches Theater im American Theater)
- 10-26 *Der Jude.*
Schauspiel in three acts (from Cumberland), arranged for the German stage by Seydelmann.
 (Deutsches Theater im American Theater)
- 10-26 *Der gequälte Phlegmatiker!*
Posse mit Gesang in one act, by Stein.
 (Deutsches Theater im American Theater)
- 10-28 *Steffen Langer aus Glogau; oder der holländische Kamin.*
Lustspiel in four acts, by Charlotte Birch-Pfeiffer.
 Prologue of play: *Der Kaiser und der Seiler.*
 (Deutsches Theater im American Theater)
- 10-30 *Die Jungfrau von Orleans.*
 11-2 *Historisch-Romantische Tragödie* in five acts, by F. Schiller.
 (Deutsches Theater im American Theater)
- 11-6 *Hans Birken von Plumbersdorf; oder der Landjunker zum ersten Mal in der Residenz.*
Posse in five acts, by August von Kotzebue.
 (Deutsches Theater im American Theater)
- 11-6 *Kabale und Liebe.*
Trauerspiel in five acts, by Friedrich Schiller.
 (Deutsches Theater im American Theater)
- 11-9 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Posse mit Gesang in three acts, by F. Kaiser.
 (Deutsches Theater im American Theater)

³⁵ Title occurs also as *Aristokrat und Demokrat.*

1854

- 11-12 *Richards Wanderleben; oder Schauspieler und Quäker.*
*Posse in four acts, by G. Kettel.*³⁶
- 11-14 *Uriel Acosta; oder Überzeugung und Glaube.*
Historische Tragödie in five acts, by Karl Gutzkow.
(Deutsches Theater im American Theater)
- 11-16 *Wilhelm Tell.*
Historisches Schauspiel in five acts, by Fr. Schiller.
(St. Charles Theater)
- 11-17 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im American Theater)
- 11-19 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Posse mit Gesang in three acts, by F. Kaiser.
(Deutsches Theater im American Theater)
- 11-19 *Der Schauspielerin Schwerste Rolle.*
Lustspiel in one act, by W. Friedrich.
(Deutsches Theater im American Theater)
- 11-21 *Ingomer, der Sohn der Wildnis.*
Romantisches Schauspiel in five acts, by F. Halm.
(Deutsches Theater im American Theater)
- 11-24 *Uriel Acosta; oder Überzeugung und Glaube.*
Historische Tragödie in five acts, by Karl Gutzkow.
(Deutsches Theater im American Theater)
- 11-26 *Die Räuber.*
Schauspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im American Theater)
- 11-28 *Zopf und Schwert.*
Historisches Lustspiel in five acts, by Karl Gutzkow.
(Deutsches Theater im American Theater)
- 12-1 *Das bemooste Haupt; oder der lange Israel.*
Lustspiel in five acts, by Roderich Benedix.
(Deutsches Theater im American Theater)
- 12-3 *Der böse Geist Lumpazi Vagabundis; oder das liederliche*
12-5 *Kleeblatt.*
Zauber Oper in three acts, by J. Nestroy, music by
Müller.
(Deutsches Theater im American Theater)
- 12-8 *Doktor Robin; oder des Schauspielers schwerste Rolle.*
Lustspiel in one act (from the French of Premary),
by W. Friedrich.
(Deutsches Theater im American Theater)

³⁶ Translated from the English of O'Keefe, *Wild Oats or the Strolling Players*.

1854

- 12-8 *Müller und Miller; oder die beiden Candidaten.*
Schwank in two acts, by A. Elz.
(Deutsches Theater im American Theater)
- 12-10 *Hinko; oder König und Freiknecht.*
Historisches Drama in five acts, by Charlotte Birch-Pfeiffer.
Prologue of play: *Der jüngere Sohn.*
(Deutsches Theater im American Theater)
- 12-12 *Das Urbild des Tartüffe; oder die Jesuiten am Hofe Ludwig XIV.*
Historisches Lustspiel in five acts, by Karl Gutzkow.
(Deutsches Theater im American Theater)
- 12-15 *Lorenz und seine Schwester.*
Posse mit Gesang in one act (from the French), by W. Friedrich.
(Deutsches Theater im American Theater)
- 12-15 *Doch durchgesetzt.* (sic)³⁷
Posse in four acts, by B. A. Herrmann.
(Deutsches Theater im American Theater)
- 12-17 *Schloss Greiffenstein; oder der Sammet Schuh.*
Romantisches Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
Prologue of play: *Zulima, die schöne Türkin.*
(Deutsches Theater im American Theater)
- 12-19 *Hunderttausend Thaler; oder Anfang, Glück, und Ende, dreier Berliner.*
Berliner Lokal Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches Theater im American Theater)
- 12-20 *Der dreizehnte November; oder das Geheimniss von Douglas Castle.*
Schauspiel in five acts, by Karl Gutzkow.
(Deutsches Theater im American Theater)
- 12-20 *Ein Zimmer mit zwei Betten.*
Posse in one act, by W. Friedrich.
(Deutsches Theater im American Theater)
- 12-24 *Hunderttausend Thaler; oder Anfang, Glück und Ende, dreier Berliner.*
Berliner Lokal Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches Theater im American Theater)
- 12-25 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Schauspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im American Theater)

³⁷ Main title: *Der Vater der Debutantin.*

1854

- 12-28 *Griseldis, das Köhlerkind.*
Dramatisches Bild in five acts, by Friedrich Halm.
(Deutsches Theater im American Theater)
- 12-31 *Einen Jux will er sich machen.*
Posse in four acts, by J. Nestroy.
(Deutsches Theater im American Theater)
- 12-31 *Drei Väter auf einmal.*
Posse in one act, by Theodor Hell.
(Deutsches Theater im American Theater)

1855

- 1-15 *Doktor Fausts Leben, Tod und Höllenfahrt.*
Tragödie in five acts and a prologue, by W. Goethe.
(Deutsches Theater im American Theater)
- 1-7 *Die Jungfrau von Orleans.*
Tragödie in five acts, by Friedrich Schiller.
(Deutsches Theater im American Theater)
- 1-8 *Doktor Robin; oder des Schauspielers schwerste Rolle.*
Lustspiel in one act (from Premary), by W. Friedrich.
- 1-8 *Lorenz und seine Schwester.*
Posse in one act (from the French), by W. Friedrich.
(Deutsches Theater im American Theater)
- 1-8 *Drei Väter auf einmal.*
Posse in one act, by Theo. Hell.
(Deutsches Theater im American Theater)
- 1-12 *Hans Sachs, der Schuster von Nürnberg.*
Historisches Drama in four acts, by Deinhardstein.
(Deutsches Theater im American Theater)
- 1-14 *Doktor Fausts Leben, Tod und Höllenfahrt.*
Tragödie in five acts, by Goethe.
(Deutsches Theater im American Theater)
- 1-16 *Maria Stuart.*
Geschichtliches Trauerspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im American Theater)
- 1-17 *Preziosa, das schöne Zigeunermädchen.*
Schauspiel mit Gesang in four acts, by P. A. Wolff,
music by C. M. von Weber.
(Deutsches Theater im American Theater)
- 1-23 *Hans Sachs, der Schuster von Nürnberg.*
Historisches Drama in four acts, by Deinhardstein.
(Deutsches Theater im American Theater)
- 1-28 *Peter Szapary, der Held in Sklavenketten; oder die Befreiung Ungarns!*
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater im American Theater)

1855

- 1-31 *König Richard III.*
Tragödie in five acts, by Shakespeare-Schlegel-Tieck.
 (Deutsches Theater im American Theater)
- 2-2 *Er muss aufs Land; oder die Pietisten Familie.*
Lustspiel in three acts, by H. Börnstein (from the
 English comedy *Serious Family*).
 (Deutsches Theater im American Theater)
- 2-2 *Lorenz und seine Schwester.*
Posse in one act, by C. Friedrich.
 (Deutsches Theater im American Theater)
- 2-4 *König Richard III.*
Tragödie in five acts, by Shakespeare-Schlegel-Tieck.
 (Deutsches Theater im American Theater)
- 2-6 *Kaiser und Seiler.*
Prologue in one act to the play *Steffen Langer aus*
Glogau, by Charlotte Birch-Pfeiffer.
 (Deutsches Theater im American Theater)
- 2-9 *Die Teufelsmühle am Wiener Berge.*
 2-11 *Romantisch-Komisches Zauberstück mit Gesang* in
 four acts, by Karl Hensler, music by W. Müller.
 (Deutsches Theater im American Theater)
- 2-16 *Zu ebener Erde und in ersten Stock; oder Millionär und*
 2-17 *Tandler.*
Posse mit Gesang in four acts, by J. Nestroy, music
 by Adolph Müller.
 (Deutsches Theater im American Theater)
- 2-21 *Die Karlschüler; oder drei Tage aus dem Leben des*
Dichters Friedrich Schiller.
Historisches Charaktergemälde in five acts, by Heinrich
 Laube.
 (Deutsches Theater im American Theater)
- 2-22 *Der Verrat von Westpoint.*
Vaterländisches Drama in three acts.³⁸
 (Deutsches Theater im American Theater)
- 2-22 *Müller und Miller; oder die beiden Candidaten.*
Posse in two acts, by Alexander Elz.
 (Deutsches Theater im American Theater)
- 2-25 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Schauspiel in five acts, by Friedrich Schiller.
 (Deutsches Theater im American Theater)
- 2-27 *Der böse Geist Lumpazi Vagabundus; oder das lieder-*
liche Kleeblatt.
Operette in three acts, by J. Nestroy.
 (Deutsches Theater im American Theater)

³⁸ Author omitted in newspaper.

1855

- 3-2 *Lenore; oder die Todtenbraut.*
Schauspiel in three acts, by Karl von Holtei, Eberwein.
 (Deutsches Theater im American Theater)
- 3-2 *Sieben Mädchen in Uniform.*
 3-4 *Singspiel* in one act (from the French), by L. Angely.
 (Deutsches Theater im American Theater)
- 3-4 *Die Bewohner des Schuldturmes; oder der Unschuldige im Gefängniss und der Schuldige auf Reisen.*
Lustspiel in four acts, by R. Benedix.
 (Deutsches Theater im American Theater)
- 3-6 *Lenore; oder die Todtenbraut.*
Schauspiel in three acts, by Karl von Holtei, music by Karl Eberwein.
 (Deutsches Theater im American Theater)
- 3-6 *Der junge Ehemann; oder Fräulein Gattin.*
Lustspiel in one act, by W. Friedrich.
 (Deutsches Theater im American Theater)
- 3-9 *Der Lumpensammler von Paris; oder Zwanzig Jahre aus dem Leben eines Proletaniers.*
Sociales Drama in five acts (from the French), by H. Schmidt.
 (Deutsches Theater im American Theater)
- 3-11 *Staberl's Reiseabenteuer in Lenz; oder der Diener zweier Herren.*
Lokalposse in four acts.³⁹
 (Deutsches Theater im American Theater)
- 3-11 *Ein Mann wie Viele; oder eine heimliche Leidenschaft.*
Schwank in one act, by W. Friedrich.
 (Deutsches Theater im American Theater)
- 3-13 *Fridolin; oder der Gang nach dem Eisenhammer.*
Schauspiel in five acts, by Franz Holbein.
 (Deutsches Theater im American Theater)
- 3-16 *Eine Posse als Medizin; oder ein Recept eine böse Frau zu kuriren.*
Posse mit Gesang in three acts, by Friedrich Kaiser, music by Adolf Adam.
 (Deutsches Theater im American Theater)
- 3-18 *Hinko; oder König und Freiknecht.*
Historisches Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
 Prologue of play: *Der jüngere Sohn.*
 (Deutsches Theater im American Theater)

³⁹ Author omitted in newspaper.

1855

- 3-20 *Berlin bei Nacht.*
Posse mit Gesang in one act, by D. Kalisch.
(Deutsches Theater im American Theater)
- 3-23 *Pagenstreiche; oder Schabernack über Schabernack.*
Lustspiel in five acts, by August von Kotzebue.
(Deutsches Theater im American Theater)
- 3-25 *Kabale und Liebe.*
Bürgerliches Trauerspiel in five acts, by F. Schiller.
(Deutsches Theater im American Theater)
- 3-27 *Liesli; oder die deutschen Auswanderer nach Amerika.*
Volks-Schauspiel mit Gesang in three acts, by Karl Gutzkow, music by Reissiger.
(Deutsches Theater im American Theater)
- 3-27 *List und Phlegma.*
Posse mit Gesang in one act, by L. Angely.
(Deutsches Theater im American Theater)
- 3-30 *Der Nasenstüber; oder der Hose im Zweikampf.*
Lustspiel in three acts, by E. Raupach.
(Deutsches Theater im American Theater)
- 3-30 *Das Fest der Handwerker; oder der blaue Montag.*
Volksposse mit Gesang in one act, by L. Angely.
(Deutsches Theater im American Theater)
- 4-1 *Don Cäsar de Bazano; oder König, Graf und Citherschlägerin.*
Lustspiel in five acts (from the French), by W. Friedrich.
(Deutsches Theater im American Theater)
- 4-3 *Der Allerwelts Vetter; oder die Baumvolle Spekulant.*
Lustspiel in three acts, by R. Benedix.
(Deutsches Theater im American Theater)
- 4-3 *List und Phlegma.*
Posse mit Gesang in one act, by L. Angely.
(Deutsches Theater im American Theater)
- 4-6 *Bajazzo; oder Hanswurst und seine Familie.*
Dramatisches Gemälde in five acts (from the French),
arranged for the German stage by C. A. Pau.
(Deutsches Theater im American Theater)
- 4-6 *Die Beichte.*
Lustspiel in one act (from the French), by August von Kotzebue.
(Deutsches Theater im American Theater)
- 4-8 *Hunderttausend Thaler; oder Anfang, Glück und Ende drier Berliner.*
Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches Theater im American Theater)

1855

- 4-9 *Hedwig, die Banditenbraut.*
Schauspiel in three acts, by Theodor Körner.
 (Deutsches Theater im American Theater)
- 4-9 *Das Fest der Handwerker; oder der balue Montag.*
Volksposse mit Gesang in one act, by L. Angely.
 (Deutsches Theater im American Theater)
- 4-13 *Pächter Feldkümmel von Tippelskirchen; oder der Teufel ist los.*
Lustspiel in five acts, by August von Kotzebue.
 (Deutsches Theater im American Theater)
- 4-15 *Die Kunst zu liegen; oder der Unschuldige muss viel leiden.*
Lustspiel in three acts, by R. Benedix.
 (Deutsches Theater im American Theater)
- 4-15 *Der Verräter; oder Alter schützt vor Thorheit nicht.*
Lustspiel in one act, by Franz Holbein.
 (Deutsches Theater im American Theater)
- 4-19 *Rollas Tod.*
Drama in two acts, by W. Friedrich.
 (Deutsches Theater im American Theater)
- 4-19 *Der Hofmeister in tausend Angsten.*
Lustspiel in two acts (from the French), by Theodor Hell.
 (Deutsches Theater im American Theater)
- 4-22 *Der Glöckner von Notre Dame; oder Esmeralda.*
- 4-29 *Romantisches Drama* in five acts (from Victor Hugo's novel), arranged by Charlotte Birch-Pfeiffer.
 (Deutsches Theater im American Theater)
- 5-6 *Müller und Schulze, die Männer des Berliner Kladdera-datsch; oder der projecteile Feldzug gegen Ostreich.*
Komische Operette in one act, by Rudolph Genée, music by Duban.
 (Deutsches Theater im St. Charles Theater)
- 5-6 *Die Reise auf gemeinschaftliche Kosten; oder Unannehmlichkeiten über Unannehmlichkeiten.*
Dramatisches Gemälde in five acts, by Louis Angely.
 (Deutsches Theater im St. Charles Theater)
- 5-13 *Die beste Manier, English zu lernen; oder ein Königreich für eine Frau.*
Lustspiel in two acts, by Karl Görner.
 (Deutsches Theater im Pelican Theater)
- 5-13 *Das Versprechen hinterm Herd; oder Freiherr von Stritzou als Wilddieb.*
Komische Operette in one act, by Alex. Baumann, music by Adolph Müller.
 (Deutsches Theater im Pelican Theater)

1855

- 5-17 *Der geprellte Bräutigam; oder das fünfte Rad am Wagen.*
Lustspiel in two acts, by L. Angely.
(Deutsches Theater im Pelican Theater)
- 5-17 *Köch und Gäste; oder der Grenadier als Kindermädchen.*⁴⁰
Komische Operette in one act; by E. Raupach, music
by Stiegmänn.
(Deutsches Theater im Pelican Theater)
- 5-21 *New Orleans bei Nacht.*
Lokalposse mit Gesang in three acts, by C. Kekowsky.
(Turnhalle)
- 5-21 *Der Vetter aus Bremen.*
Lustspiel in Versen in one act, by Theodor Körner.
(Turnhalle)
- 6-4 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
(Turnhalle)
- 6-4 *Der Lügner und sein Sohn.*
Posse in one act, by Harleville.
(Turnhalle)
- 6-10 *Wilhelm Tell.*
Schauspiel in five acts, by Friedrich Schiller.
(Turnhalle)
- 6-11 *Emanuel, der Blöde; oder die beiden Heiraths Candidaten.*
Lustspiel in three acts, by Alexander Elz.
(Turnhalle)
- 6-20 *Der weisse Othello; oder die bestrafte Eifersucht.*
Posse in one act (from Brisebane), by W. Friedrich.
(Turnhalle)
- 6-23 *Soldatenliebe.*
Singspiel in one act (from the French), by R. Genée.
(Deutsches Theater in der Turnhalle)
- 6-23 *Die Rosen des Herrn von Malesherbes.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 6-27 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
(Turnhalle)
- 7-1 *Das Käthchen von Heilbronn.*
Romantisches Ritterschauspiel in five acts, by H. V.
Kleist, arranged by L. Holbein.
Prologue: *Das Vehmgericht.*
(Deutsches Theater im Pelican Theater)

⁴⁰ See footnote 5-2-47.

1855

- 7-3 *Soldatenliebe.*
Singspiel in one act (from the French), by R. Genée.
(Deutsches Theater in der Turnhalle)
- 7-13 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weidemeyer.
(Deutsches Theater im Pelican Theater)
- 7-13 *Die schöne Müllerin.*
Lustspiel in one act (from the French), by L. Schneider.
- 7-15 *Faust.*
Tragödie in five acts, by Goethe.
(Turnhalle)
- 7-15 *New Orleans bei Nacht.*
Lokalposse in three acts, by C. Kekowsky.
(Turnhalle)
- 7-15 *Der Lügner und sein Sohn.*
Posse in one act, by Harleville.
(Liebhaber Theater in der Turnhalle)
- 7-20 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weidemeyer.
(Deutsches Theater im Pelican Theater)
- 7-20 *Die schöne Müllerin.*
Lustspiel in one act (from the French), by L. Schneider.
(Deutsches Theater im Pelican Theater)
- 7-22 *Des Jägers Abschied; oder 's letzte Fensterln.*
Lustspiel mit Gesang in one act, by Gabr. Seidel, *musik nach Volksmelodien* arranged by Adolph Müller.
(Deutsches Theater im Pelican Theater)
- 7-22 *Der Kurmärker und die Pikarde; oder die verhängnissvolle Ohrfeige.*
Genrebild in one act, by L. Schneider.
(Deutsches Theater im Pelican Theater)
- 7-22 *Die Rückkehr des Landwehrmanns; oder der Feldzug nach Frankreich im Jahr 1815.*
Komische Operette in one act, by Dr. A. Cohnfeld.
(Deutsches Theater im Pelican Theater)
- 7-22 *Die Braut.*
Lustspiel in one act in *Alexandrinern*, by Theodor Körner.
(Deutsches Theater im Lafayette Theater)
- 7-22 *Humbug in Amerika.*⁴¹
(Deutsches Theater im Lafayette Theater)

⁴¹ No further data available.

1855

- 7-22 *Der Vetter aus Bremen.*
Lustspiel in one act, by Theodor Körner.
(Deutsches Theater im Lafayette Theater)
- 8-1 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Posse in four acts, by A. Kaiser.
(Deutsches Theater im Pelican Theater)
- 8-1 *Die schöne Müllerin.*
Lustspiel in one act (from the French), by L. Schneider.
(Deutsches Theater im Pelican Theater)
- 8-5 *Der geprellte Bürgermeister.*
Lustspiel in one act, by Theo. Körner.
(Deutsches Sommer Theater im Lafayette Theater)
- 8-5 *Studentenstreiche.*
Lustspiel in one act, by August Fischer.
(Deutsches Sommer Theater im Lafayette Theater)
- 8-6 *Der arme Poet.*
Schauspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 8-6 *Der Nachtwächter.*
Posse in one act, by Theodor Körner.
(Deutsches Theater in der Turnhalle)
- 8-6 *Der geprellte Phlegmatiker; oder das Landhaus an der Heerstrasse.*
Posse in one act, by August von Kotzebue.
(Theater in der Turnhalle)
- 8-12 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Act 4, Scene 1)
(Theater in der Turnhalle)
- 8-12 *Die schöne Müllerin.*
Lustspiel in one act (from the French), by L. Schneider.
(Deutsches Theater im Pelican Theater)
- 8-12 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Posse in four acts, by Fr. Kaiser.
(Deutsches Theater im Pelican Theater)
- 8-12 *Die Zerstreuten; oder die beiden Konfussions Räte.*
Lustspiel in one act, by August von Kotzebue.
(Theater in der Turnhalle)
- 8-16 *Der arme Poet.*
Drama in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)

1855

- 8-16 *Wer weiss, wozu das gut ist.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 8-19 *Kabale und Liebe.*
Trauerspiel in five acts, by Friedrich Schiller.
(Turnhalle)
- 8-19 *Der arme Poet.*
Drama in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 8-23 *Soldatenliebe.*
Singspiel in one act (from the French), by R. Genée.
(Deutsches Theater in der Turnhalle)
- 8-23 *Die Zerstreuten; oder die beiden Konfussions Räte.*
Lustspiel in one act, by August von Kotzebue.
(Theater in der Turnhalle)
- 8-30 *Soldatenliebe.*
Singspiel in one act (from the French), by R. Genée.
(Deutsches Theater in der Turnhalle)
- 8-30 *Die Zerstreuten; oder die beiden Konfussions Räte.*
Lustspiel in one act, by August von Kotzebue.
(Theater in der Turnhalle)
- 9-2 *Faust.*
Trauerspiel in five acts, by Goethe.
(Turnhalle)
- 9-6 *Der Lügner und sein Sohn.*
- 9-9 *Posse* in one act, by Harleville.
(Liebhaber Theater in der Turnhalle)
- 9-9 *Der blinde Vater.*
Scene from *Wilhelm Tell*, by Friedrich Schiller.
(Theater in der Turnhalle)
- 9-16 *Faust.*
Trauerspiel in five acts, by Goethe.
(Turnhalle)
- 9-30 *Einer muss heiraten.*
Lustspiel in one act, by A. Wilhelmi.
(Theater in der Turnhalle)
- 10-7 *Agamemnon Knoll; oder der Stellvertreter.*
Posse mit Gesang in two acts, by L. Lenz.
(Turnhalle)
- 10-14 *Die Akademiker.*
Posse mit Gesang in one act, by Adel.
(Turnhalle)
- 10-21 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weidmeyer.
(Turnhalle)

1855

- 10-28 *Der Verschwiegene wider willen; oder die Fahrt von Berlin nach Potsdam.*
Posse in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 11-4 *Wallensteins Lager.*
Schauspiel in one act, by Friedrich Schiller.
(Liebhaber Theater in der Turnhalle)
- 11-11 *Der Lügner und sein Sohn.*
Posse in one act, by Harleville.
(Liebhaber Theater in der Turnhalle)
- 11-15 *Lorenz und seine Schwester.*
Posse mit Gesang in one act, by W. Friedrich.
(Turnhalle)
- 11-15 *Der deutsche Einwanderer; oder die deutsche Gesellschaft.* (sic)⁴²
Lustspiel in one act, by H. Börnstein.
(Theater in der Turnhalle)
- 11-18 *Köck und Gäste; oder der Platzregen als Eheprokurator.*⁴³
Lustspiel in one act, by E. Raupach.
(Liebhaber Theater in der Turnhalle)
- 11-25 *Köck und Gäste; oder der Platzregen als Eheprokurator.*⁴³
Lustspiel in one act, by E. Raupach.
(Liebhaber Theater in der Turnhalle)
- 11-29 *Der blaue Montag; oder das Fest der Handwerker.*
Posse mit Gesang in one act, by L. Angely.
(Liebhaber Theater in der Turnhalle)
- 12-2 *Die Akademiker.*
Posse mit Gesang in one act, by Adel.
(Liebhaber Theater in der Turnhalle)
- 12-9 *Der Berliner Droschkenkutscher.*
Berliner Lokalposse in three acts, by A. Weihrauch.
(Theater in der Turnhalle)
- 12-9 *Die Einladungskarte.*
Lustspiel in one act, by Kotzebue.
(Theater in der Turnhalle)
- 12-13 *Der voreilige Liebhaber; oder Immer zu vorschnell.*
Lustspiel in three acts, by L. Feldmann.
(Theater in der Turnhalle)
- 12-13 *Wer weiss, wozu das gut ist; oder wer das Glück hat, führt die Braut heim.*
Posse in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 12-15 *Des Alpenrosel.*
Operette in two acts, by Seidel, music by Kepellmeister Lachner.
(Deutsches Theater im Pelican Theater)

⁴² Correct title: *Deutsche Einwanderer und die deutsche Gesellschaft in America.*⁴³ See footnote 5-2-47.

1855

- 12-16 *Unsere lieben Frauen; oder Gott sei dank, der Tisch ist gedeckt!*⁴⁴
Lustspiel in one act, by Roderich Benedix.
 (Deutsches Theater im Pelican Theater)
- 12-16 *Wer weiss, wozu das gut ist; oder wer das Glück hat, führt die Braut heim.*
Posse in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 12-19 *Ein Sohn aus dem Volke; oder der Pariser Taugenichts.*
Lustspiel in four acts, by Karl Töpfer.
 (Deutsches Theater im Pelican Theater)
- 12-22 *Der Geizige und der Zufriedene.*
Lustspiel in one act.⁴⁵
 (Liebhaber Theater in der Turnhalle)
- 12-23 *Till Eulenspiegel; oder wie man Geld macht.*
Posse mit Gesang in four acts, by J. Nestroy, music by Strauss and Labitzky.
 (Deutsches Theater im Pelican Theater)
- 12-25 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weidemeyer.
 (Turnhalle)
- 12-25 *Nante Strumpf; oder der Eckensteher im Verhör.* (sic)⁴⁶
Berliner Lokalschwank in one act, by F. Beckmann.
 (Deutsches Theater in der Turnhalle)
- 12-30 *Agamemnon Knoll; oder der Stellvertreter.*
Posse mit Gesang in two acts, by A. Cosmar.
 (Liebhaber Theater in der Turnhalle)
- 12-30 *Fürst Raul der Blaubart, Mörder von sechs Frauen.*
Romantisches Ritterschauspiel in four acts mit Gesang, by Freiherr von Auffenberg.
 (Deutsches Theater im Pelican Theater)

1856

- 1-1 *Die Rückkehr des Krieges.*
Lustspiel mit Gesang in one act, by Genée.
 (Liebhaber Theater in der Turnhalle)
- 1-1 *Der Pantoffelheld; oder so kurirt man Eifersucht!*
Lustspiel in two acts (from Shakespeare).
 (Deutsches Theater im Pelican Theater)
- 1-1 *Der Berliner auf der Ulm.*
Operette in two acts, by Seidel, music by Lachner.
 (Deutsches Theater im Pelican Theater)

⁴⁴ Usual title: *Eigensinn*.⁴⁵ Author omitted in newspaper.⁴⁶ Correct title: *Eckensteher Nante im Verhör*.

1856

- 1-6 *Der Alpenkönig und der Menschenfeind!*
Zauberposse mit Gesang in four acts, by Ferdinand Raimund, music by Adolph Müller.
(Deutsches Theater im Pelican Theater)
- 1-6 *Die drei Schulmeister.*
Lustspiel mit Gesang in one act, by Theodor Körner.
(Liebhaber Theater in der Turnhalle)
- 1-6 *Der Spatz und die Nachtigall.*
Lustspiel in one act, by Theodor Körner.
(Liebhaber Theater in der Turnhalle)
- 1-8 *Der Alpenkönig und der Menschenfeind.*
Zauberposse mit Gesang in four acts, by F. Raimund, music by Adolph Müller.
(Deutsches Theater im Pelican Theater)
- 1-12 *Der Stumme; oder die geprüfte Liebe.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 1-13 *Preziosa, das Zigeunermädchen.*
Schauspiel in four acts, by P. A. Wolff.
(Deutsches Theater im Pelican Theater)
- 1-16 *Die Reise von Berlin nach Potsdam.*⁴⁷
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 1-20 *Der Verschwigene wider Willen; oder die Reise von Berlin nach Potsdam.*
Lustspiel in one act, by August von Kotzebue.
- 1-20 *Die drei Schulmeister.*
Lustspiel mit Gesang in one act, by Theodor Körner.
(Liebhaber Theater in der Turnhalle)
- 1-20 *Das Pfefferrösel, die Lebkuchenhändlerin aus Nürnberg.*
Romantisches Schauspiel in four acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater im Pelican Theater)
- 1-24 *Studentenstreiche.*
Lustspiel in one act, by August Fischer.
(Liebhaber Theater in der Turnhalle)
- 1-24 *Othello, der Weisse.*⁴⁸
- 1-27 *Lustspiel in one act, by W. Friedrich.*
(Liebhaber Theater in der Turnhalle)
- 1-27 *Der häusliche Zwist.*
Lustspiel in Alexandrinern, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)

⁴⁷ Usual title: *Der Verschwigene wider Willen.*⁴⁸ Cf. footnote 1-15-54.

1856

- 1-27 *Der Jude.*
Lebensbild in four acts (from the English), by Seydelmann.
 (Deutsches Theater im Pelican Theater)
- 1-27 *Der Berliner auf der Alm; oder das Versprechen hinter dem Herd.*
Operette in one act, by Alexander Baumann.
 (Deutsches Theater im Pelican Theater)
- 1-30 *Preziosa, des Zigeunermädchen.*
Melodrama mit Chören in four acts, by P. A. Wolff.
 (Deutsches Theater im Pelican Theater)
- 1-31 *Der Heiratsantrag auf Helgoland!*
Lebendes Bild in two acts, by L. Schneider.
 (Turnhalle)
- 2-3 *Marianne, ein Weib aus dem Volke.*
Volksdrama in five acts (from the French), by Joseph Mendelssohn.
 (Deutsches Theater im Pelican Theater)
- 2-10 *Der alte Invalide; oder die Brustnadel.*⁴⁹
Dramatische Anekdote mit Gesang in one act, by Leopold Bartsch (?).
 (Liebhaber Theater in der Turnhalle)
- 2-12 *Der Berliner auf der Alm; oder das Versprechen hinter dem Herd.*
Komische Operette in one act, by Alexander Baumann.
 (Deutsches Theater im Pelican Theater)
- 2-14 *Der Stumme.*
Lustspiel in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 2-17 *Mirandolina; oder Mädchen nehmt Euch ein Beispiel d'ran!*
Lustspiel in two acts, by K. Blum.
 (Deutsches Theater im Pelican Theater)
- 2-17 *Die Sieben Mädchen in Uniform!*
Komische Operette in one act, by L. Angely.
 (Deutsches Theater im Pelican Theater)
- 2-17 *Einer muss heiraten.*
Lustspiel in one act, by A. Wilhelmi.
 (Liebhaber Theater in der Turnhalle)
- 2-21 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
 (Turnhalle)

⁴⁹ Title occurs also as *Die beiden Invaliden*.

1856

- 2-24 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
(Deutsches Theater im Pelican Theater)
- 2-24 *Magister Quadrat; oder Erziehungsresultato.*
Posse in two acts, by Karl Blum.
(Deutsches Theater im Pelican Theater)
- 2-27 *Box, Cox, und Ochs; oder Keiner will heiraten.*
Posse in one act (from the English), by F. Steinberg.
(Turnhalle)
- 3-2 *Der Heirathsantrag auf Helgoland.*
Lebensbild in two acts, by L. Schneider.
(Deutsches Theater im Pelican Theater)
- 3-2 *Ein deutscher Poet; oder die Rückkehr aus Surinam.*⁵⁰
(Deutsches Theater im Pelican Theater)
- 3-4 *Der lustige Schuster; oder der verwunschene Prinz.*
Schwank in three acts, by J. Plötz.
(Turnhalle)
- 3-9 *Ein bengalischer Tiger.*
Lustspiel in one act.⁵¹
(Liebhaber Theater in der Turnhalle)
- 3-13 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
(Liebhaber Theater in der Turnhalle)
- 3-16 *Doktor Robin; oder des Schauspielers schwerste Rolle.*
Lustspiel in one act, by W. Friedrich.
(Liebhaber Theater in der Turnhalle)
- 3-18 *Karl von Moor; oder die Räuber.*
Schauspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im Pelican Theater)
- 3-20 *Die beiden Invaliden; oder die Brustnadel.*
Vaudeville in one act, by A. Cosmar.
(Liebhaber Theater in der Turnhalle)
- 3-23 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
(Deutsches Theater in der Turnhalle)
- 3-29 *Emanuel, der Blöde; oder die beiden Candidaten.*
Schwank in three acts, by Alexander Elz.
(Deutsches Theater in der Turnhalle)
- 3-29 *Das Sonntagsrauschen.*
Lustspiel in one act, by W. Floto.
(Deutsches Theater in der Turnhalle)

⁵⁰ No further data available.⁵¹ Author not given in newspaper.

1856

- 3-30 *Der schelmische Freier; oder die alte Jungfer Nelkenstroh.*
Posse in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 4-6 *Lorenz Kindlein; oder der arme Poet.*
Schauspiel in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 4-10 *Der elde Menschenfreund.*
Sittengemälde New Orleans Leben in two acts, by E. Wischmann.
 (Deutsches Theater in der Turnhalle)
- 4-10 *Das Fest der Handwerker; oder der blaue Montag.*
Vaudeville Burleske in one act, by L. Angely.
 (Deutsches Theater in der Turnhalle)
- 4-13 *Die Rückkehr des Kriegers.*
Vaudeville in one act, by R. Genée.
 (Liebhaber Theater in der Turnhalle)
- 4-13 *Es geht Nichts über das häusliche Glück; oder Einer muss heiraten.*
Lustspiel in one act, by Wilhelmi.
 (Deutsches Theater im Olympic Theater)
- 4-13 *Hutmacher und Zeitungsdrucker; oder Keiner will heiraten.*⁵²
Posse in one act (from the English), by F. Steinberg.
 (Deutsches Theater im Olympic Theater)
- 4-17 *Berlin bei Nacht.*
Posse mit Gesang in three acts, by D. Kalisch.
 (Turnhalle)
- 4-20 *Jeremias Holzbock; oder der Deserteur.*
Lustspiel in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 4-24 *Müller und Schulze; oder der Feldzug gegen Osterreich.*
Posse mit Gesang in one act, by Genée, music by Duban.
 (Turnhalle)
- 4-27 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weidemeyer.
 (Liebhaber Theater in der Turnhalle)
- 5-11 *Deutsche Einivanderer; oder deutsche Gesellschaft.*⁵³
Lebensbild in one act, by H. Börnstein.
 (Liebhaber Theater in der Turnhalle)

⁵² Cf. 2-27-56.⁵³ See footnote 11-15-55.

1856

- 5-11 *Soldatenliebe.*
Singspiel in one act, by Rudolph Genée.
 (Liebhaber Theater in der Turnhalle)
- 5-18 *Deutsche Einwanderer; oder deutsche Gesellschaft.*⁵⁴
Lebensbild in one act, by H. Börnstein.
 (Liebhaber Theater in der Turnhalle)
- 5-18 *Soldatenliebe.*
Singspiel in one act, by Rudolph Genée.
 (Liebhaber Theater in der Turnhalle)
- 5-25 *Auszug aus Karl von Moor; oder Die Räuber.*
Schauspiel in five acts, by Friedrich Schiller.
 (Liebhaber Theater in der Turnhalle)
- 5-25 *Die Rosen des Herrn von Malesherbes.*
Dramatisches Gemälde in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 6-1 *Der blinde Vater.*
Scene from Wilhelm Tell, Schauspiel in five acts, by Friedrich Schiller.
 (Liebhaber Theater in der Turnhalle)
- 6-1 *Wer weiss, wozu das gut ist; oder wer das Glück hat, führt die Braut heim.*
Schwank in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 6-8 *Die Akademiker.*
Posse mit Gesang in one act, by Adel.
 (Liebhaber Theater in der Turnhalle)
- 6-15 *Der deutsche Einwanderer; oder die deutsche Gesellschaft.*⁵⁵
Lebensbild in one act, by H. Börnstein.
 (Liebhaber Theater in der Turnhalle)
- 6-22 *Wallensteins Lager.*
Schauspiel in one act, by Friedrich Schiller.
 (Liebhaber Theater in der Turnhalle)
- 6-29 *Faust.*
- 7-4 *Trauerspiel* in five acts, by Goethe.
 (Liebhaber Theater in der Turnhalle)
- 7-13 *Der Stellvertreter.*
Posse in two act, by L. Lenz.
 (Liebhaber Theater in der Turnhalle)
- 7-20 *Die barmherzigen Brüder.*
Dramatische Anekdote, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)

⁵⁴ See footnote 11-15-55.⁵⁵ See footnote 11-15-55.

1856

- 7-24 *Soldatenliebe.*
Singspiel in one act, by Rudolph Genée.
(Liebhaber Theater in der Turnhalle)
- 7-27 *Die Zerstreuten.*
Posse in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 8-3 *Karl von Moor; oder die Räuber.*
Schauspiel in five acts, by Friedrich Schiller.
(Liebhaber Theater in der Turnhalle)
- 8-10 *Vater und Sohn; oder die Braut.*
Lustspiel in one act, by Theodor Körner.
(Liebhaber Theater in der Turnhalle)
- 8-10 *Der häusliche Zwist; oder die Spitzen und das Rutpferd.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 8-14 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 8-17 *Studentenstreiche; oder die Tochter Pharaonis.*
Lustspiel in one act, by August Fischer.
(Liebhaber Theater in der Turnhalle)
- 8-24 *Der Lügner und sein Sohn.*
Posse in one act, by Harleville.
(Liebhaber Theater in der Turnhalle)
- 8-31 *Deutsche Einwanderer; oder deutsche Gesellschaft.*⁵⁶
Lebensbild in one act, by H. Börnstein.
(Liebhaber Theater in der Turnhalle)
- 9-7 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weidemeyer.
(Liebhaber Theater in der Turnhalle)
- 9-11 *Das goldene Kreuz; oder Theresas Gelübde.*
Drama in two acts (from the English), prepared by C. H. Braun.
(Liebhaber Theater in der Turnhalle)
- 9-14 *Doktor Robin; oder des Schauspielers schwerste Rolle.*
Lustspiel in one act, by W. Friedrich.
(Liebhaber Theater in der Turnhalle)
- 9-21 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 9-25 *Verlegenheit und List.*
Lustspiel in three acts, by A. Cosmar.
(Liebhaber Theater in der Turnhalle)

⁵⁶ See footnote 11-15-55.

1856

- 9-28 *Das goldene Kreuz; oder Theresas Gelübde.*
Drama in two acts (from the English), arranged by
G. H. Braun.
(Liebhaber Theater in der Turnhalle)
- 10-2 *Der Nachbar im Omnibus.*
Posse in one act, by W. Friedrich.
(Liebhaber Theater in der Turnhalle)
- 10-9 *Berlin bei Nacht.*
Posse mit Gesang in three acts, by D. Kalisch.
(Liebhaber Theater in der Turnhalle)
- 10-12 *Wer weiss, wozu das gut ist; oder wer das Glück hat,
führt die Braut heim.*
Posse in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 10-16 *Der Stumme; oder das Gelübde.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 10-16 *Das Abenteur im Schlafrock; oder der geprellte Heirats-
kandidat.*
Posse in one act, by W. Friedrich.
(Liebhaber Theater in der Turnhalle)
- 10-19 *Wer weiss, wozu das gut ist; oder wer das Glück hat,
führt die Braut heim.*
Posse in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 10-26 *Der Platzregen als Eheprokurator.*⁵⁷
Dramatische Anekdote in one act, by Ernest Raupach.
(Turnhalle)
- 10-30 *Nur Hindernisse.*
Schwank in one act (from Brisebane), by W. Fried-
rich.
(Liebhaber Theater in der Turnhalle)
- 11-2 *Einer muss heiraten.*
Lustspiel in one act, by Alexander Wilhelmi.
(Liebhaber Theater in der Turnhalle)
- 11-9 *Die Zerstreuten.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 11-20 *Die englischen waaren; oder der Hauptmann und der*
11-23 *Eremit im Brunnen.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)

⁵⁷ For other titles see footnote 5-2-47.

1856

- 11-27 *Der Heirats-Antrag auf Helgoland; oder John Bull.*
Komisches Genrebild in two acts, by L. Schneider.
(Liebhaber Theater in der Turnhalle)
- 11-30 *Uberraschung auf Uberraschung; oder Liebe und Pod-
agra.*
Lustspiel in two acts.⁵⁸
(Liebhaber Theater in der Turnhalle)
- 11-30 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(St. Charles Theater)
- 11-30 *Das verlorene Schiff.*
*See-drama.*⁵⁹
(St. Charles Theater)
- 12-2 *Doktor Faust; oder der deutsche Student.*
12-3 *Lustspiel* in three acts, prepared from a legend, by
Reynolds.
(St. Charles Theater)
- 12-4 *Der Allerwelts Vetter.*
Lustspiel in three acts, by R. Benedix.
(Liebhaber Theater in der Turnhalle)
- 12-7 *Das goldene Kreuz; oder Theresas Gelübde.*
Genrebild in two acts (from the English), by G. H.
Braun.
(Liebhaber Theater in der Turnhalle)
- 12-9 *Der Leineweber; oder ein Mann aus dem Volke.*
Schauspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 12-9 *Lucretia Borgia.*
Trauerspiel in three acts, by Victor Hugo.
(St. Charles Theater)
- 12-14 *Ein weisser Othello; oder ein bengalischer Tiger.*⁶⁰
Posse in one act (from Brisebane), by W. Friedrich.
(Liebhaber Theater in der Turnhalle)
- 12-14 *Der Teufel in Paris.*
Schauspiel in five acts, by Ed. Terrmann.
(St. Charles Theater)
- 12-14 *Doktor Faust.*
Lustspiel in three acts, prepared from a legend by
Reynolds.
(St. Charles Theater)

⁵⁸ Author not given in newspaper.⁵⁹ Author not given in newspaper.⁶⁰ Cf. footnote 1-15-54

1856

- 12-18 *Der Leineweber; oder ein Mann aus dem Volke.*
Schauspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 12-21 *Der Stellvertreter.*
Posse in one act, by Ludwig Lenz.
(Liebhaber Theater in der Turnhalle)
- 12-25 *Astronom und Botaniker; oder die geprellten Alten.*
Lustspiel in two acts, by Feldman.
(Liebhaber Theater in der Turnhalle)
- 12-28 *Einer muss heiraten.*
Lustspiel in one act, by Alexander Wilhelmi.
(Liebhaber Theater in der Turnhalle)

1857

- 1-1 *Die Abendstunde.*
Schauspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 1-1 *Die Braut.*
Lustspiel in one act, by Theodor Körner.
(Liebhaber Theater in der Turnhalle)
- 1-4 *Die Zerstreuten.*
Lustspiel in one act, by August von Kotzebue.
(Liebhaber Theater in der Turnhalle)
- 1-4 *Einer muss heiraten.*
Lustspiel in one act, by Alexander Wilhelmi.
(Liebhaber Theater in der Turnhalle)
- 1-8 *Karl von Moor; oder die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Liebhaber Theater in der Turnhalle)
- 1-11 *Die Braut.*
Lustspiel in one act, by Theodor Körner.
(Liebhaber Theater in der Turnhalle)
- 1-15 *Die Rache des Sklaven.*
Drama in two acts, by Freiherr von Zedlitz.
(Liebhaber Theater in der Turnhalle)
- 1-15 *Müller und Müller.*
- 1-18 *Schwank* in two acts, by Alexander Elz.
(Liebhaber Theater in der Turnhalle)
- 1-22 *Doktor Robin; oder des Schauspielers schwerste Rolle.*
Lustspiel in one act, by W. Friedrich.
(Liebhaber Theater in der Turnhalle)
- 1-22 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
(Liebhaber Theater in der Turnhalle)

1857

- 1-25 *Der Stumme.*
Lustspiel in one act, by August von Kotzebue.
 (Liebhaber Theater in der Turnhalle)
- 2-1 *Berliner Droschkenkutscher.*
Lokalposse mit Gesang in three acts, by A. Weihrauch.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 2-1 *Die Heimkehr; oder die Abendstunde.*
Schauspiel in one act, by Theodor Hell.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 2-5 *Staberls Reiseabenteuer; oder zwei Herren und ein Diener.*
Lokalposse in four acts, by J. Nestroy.
 (Philodramatische Gesellschaft in der Turnhalle)
- 2-8 *Das Fest der Handwerker; oder der blaue Montag.*
Vaudeville in one act, by L. Angely.
 (Philodramatische Gesellschaft in der Turnhalle)
- 2-9 *Onkel Sebastian; oder der Viehhändler aus Oberösterreich.*⁶¹
Posse mit Gesang in two acts, by Fr. Kaiser.
 (Liebhaber Theater in der Turnhalle)
- 2-12 *Die Räuber.*
Schauspiel in five acts, by Friedrich Schiller.
 (Philodramatische Gesellschaft in der Turnhalle)
- 2-15 *Staberls Reiseabenteuer; oder zwei Herren und ein Diener.*
Lokalposse in four acts, by J. Nestroy.
 (Philodramatische Gesellschaft in der Turnhalle)
- 2-19 *Die Räuber.*
Schauspiel in five acts, by Friedrich Schiller.
 (Philodramatische Gesellschaft in der Turnhalle)
- 2-19 *Staberls Reiseabenteuer; oder zwei Herren und ein Diener.*
Lokalposse in four acts, by J. Nestroy.
 (Philodramatische Gesellschaft in der Turnhalle)
- 2-22 *Erziehungsergebnisse; oder der Hofmeister in der Klemme.*
Lustspiel in two acts, by Karl Blum.
 (Philodramatische Gesellschaft in der Turnhalle)
- 2-26 *Die Verkleidungen; oder Lorenz Besenstiel und seine Mutter.*
Posse in two acts, by August von Kotzebue.
 (Philodramatische Gesellschaft in der Turnhalle)

⁶¹ Usual main title: *Stadt und Land*.

1857

- 2-26 *Die Fahrt von Berlin nach Potsdam.*⁶²
 3-1 *Lustspiel* in one act, by August von Kotzebue.
 (Philodramatische Gesellschaft in der Turnhalle)
- 3-1 *Die Verkleidungen; oder Lorenz Besenstiel und seine Mutter.*
Posse in two acts, by August von Kotzebue.
 (Philodramatische Gesellschaft in der Turnhalle)
- 3-2 *Der verwunschene Prinz.*
Lustspiel mit Gesang in three acts, by Plötz.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 3-4 *Preziosa, das schöne Zigeunermädchen.*
Schauspiel mit Gesang in four acts, by P. A. Wolff,
 music by C. M. von Weber.
 (Turnhalle)
- 3-8 *Hans Michel aus der Fremde; oder drei Väter auf einmal.*
Posse in one act, by Louis Schröder.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 3-8 *Die kleine Rosendiebin.*
Landliches Lustspiel in one act, by Theo. Hell.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 3-12 *Der böse Geist Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Posse mit Gesang in three acts, by J. Nestroy.
 (Liebhaber Theater in der Turnhalle)
- 3-15 *Die heimliche Ehe; oder der Hofmeister in der Klemme.*⁶³
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 3-19 *Hans Sachs, der Schuster von Nürnberg.*
 3-22 *Historisches Lustspiel* in four acts, by Deinhardstein.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 3-26 *Die weibliche Schildwache.*
 3-29 *Vaudeville* in two acts, by W. Friedrich.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 3-29 *Die Braut.*
Lustspiel in one act, by Theodor Körner.
 (Deutsches Theater im Crisp's Gaiety)

⁶² Main title: *Der verschwiegene wider Willen.*⁶³ No further data available.

1857

- 3-29 *Köck und Gäste; oder der Platzregen als Eheprokurator.*⁶⁴
Posse mit Gesang in one act, by Ernst Raupach.
 (Deutsches Theater im Crisp's Gaiety)
- 3-29 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
 (Deutsches Theater im Crisp's Gaiety)
- 4-2 *Lucretia Borgia; oder die Giftmischerin.*
Trauerspiel in three acts, by Victor Hugo.
 (Deutsches Theater in der Turnhalle)
- 4-5 *Der Sohn auf Reisen; oder der Peter in der Fremde.*
Lustspiel in two acts, by L. Feldmann.
 (Deutsches Theater in der Turnhalle)
- 4-9 *Leonore; oder die Vermählung am Grabe.*
Volksschauspiel mit Gesang in three acts, by K. Holtei.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 4-12 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
 (Theater der Philodramatische Gesellschaft in der Turnhalle)
- 4-12 *Der Schwager und die Schwägerin.*⁶⁵
Lokalposse mit Gesang in one act, by Karl Holtei.
 (Philodramatische Gesellschaft in der Turnhalle)
- 4-16 *Der lange Israel; oder das bemooste Haupt.*
Schauspiel in four acts, by R. Benedix.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 4-19 *Hedwig, die Banditenbraut.*
Drama in three acts, by Theodor Körner.
 (Deutsches Theater im Crisp's Gaiety)
- 4-19 *Das Fest der Handwerker.*
Vaudeville Burleske in one act, by L. Angely.
 (Deutsches Theater im Crisp's Gaiety)
- 4-19 *Die Eigensinnige; oder Gott sei gedankt, der Tisch ist gedeckt.*⁶⁶
Lustspiel in one act, by R. Benedix.
 (Vorstellung der Philodramatischen Gesellschaft in der Turnhalle)
- 4-19 *Dreiunddreissig Minuten in Grüneberg; oder Schwager und Schwägerin.*
Gesangsposse in one act, by Karl Holtei.
 (Deutsches Theater in der Turnhalle)

⁶⁴ Other titles Cf. footnote 5-2-47.⁶⁵ Main title: *Dreiunddreissig Minuten in Grüneberg.*⁶⁶ Usual title: *Eigensinn.*

1857

- 4-23 *Sieben Mädchen in Uniform.*
Vaudeville Posse in one act, by L. Angely.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 4-26 *Der gerade Weg, der beste; oder wer bekommt's Kirchlein.*
Lustspiel in one act, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 4-26 *Der Weiberfeind; oder so kuriren die Frauen.*
Lustspiel in one act, by R. Benedix.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 4-28 *Leonore; oder die Vermählung am Grabe.*
Schauspiel mit Gesang in three acts, by Karl Holtei.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-3 *Der Berliner auf der Alm; oder das Versprechen hinter dem Herd.*
Operette in one act, by Alex. Baumann.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-3 *Nur Hindernisse.*
Schwank in one act, by W. Friedrich.
(Deutsches Theater im Crisp's Gaiety)
- 5-3 *Hunderttausend Thaler.*
Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches Theater im Crisp's Gaiety)
- 5-7 *Die weibliche Schildwache.*
Komische Operette in two acts, by W. Friedrich.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-7 *Ehestands-Freuden; oder Bank um nichts.*
Lustspiel in three acts, by Ivan E. Mitchels.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-10 *Der Citherschläger und das gaugericht.*
Altdeutsches Lustspiel in two acts, by August von Kotzebue.
(Philodramatische Gesellschaft in der Turnhalle)
- 5-10 *Hunderttausend Thaler.*
Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches Theater im Crisp's Gaiety)

1857

- 5-14 *Steffen Langer; oder das holländische Kamin.*
Lustspiel in four acts, by Charlotte Birch-Pfeiffer.
Prologue of play: Der Seiler und der Kaiser.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-16 *Der lustige Holländer; oder schnell gefreit hat nie gereut.*
Lustspiel in one act, by R. Benedix.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-17 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-19 *Studentenstreiche; oder der lebendig Begrabene.*
Lustspiel in one act, by August Fischer.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-19 *Der lustige Holländer; oder schnell gefreit hat nie gereut.*
Lustspiel in one act, by R. Benedix.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-21 *Der verlorene Sohn; oder Peters Reiseabenteuer.*
Lustspiel in two acts, by L. Feldmann.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-28 *Der Nasenstüber; oder der Hose im Zweikampf.*
Lustspiel in three acts, by E. Raupach.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 5-27 *Wilhelm Tell.*
- 5-31 *Schauspiel* in five acts, by Friedrich Schiller.
(Deutsches Theater im Amphitheatre)
- 6-4 *Marianne, ein Weib aus dem Volke.*
Volksdrama in five acts, by J. Mendelssohn.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 6-7 *Philesters Abenteuer; oder die Reise auf gemeinschaftliche Kosten.*
Lustspiel mit Gesang in four acts, by L. Angely.
(Deutsches Theater im Amphitheatre)
- 6-7 *Drei Väter auf einmal.*
Lustspiel in one act, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)

1857

- 6-7 *Dreiunddreissig Minuten in Grüneberg.*
Gesangsposse in one act, by Karl Holtei.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 6-13 *Die englischen Waaren; oder Beobachtung des Kometen.*
Posse in two acts, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 6-21 *Lucretia Borgia; oder die Giftmischerin.*
Trauerspiel in three acts, by Victor Hugo.
(Deutsches Theater im Gaiety Theater)
- 6-21 *Ein Zimmer zu zwei Betten.*
Posse in one act, by W. Friedrich.
(Deutsches Theater im Gaiety Theater)
- 6-21 *Der Stellvertreter.*
Posse in one act, by Ludwig Lenz.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 6-28 *Die deutschen Einwanderer und deutsche Gesellschaft.*
Lebensbild in one act, by Heinrich Börnstein.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 7-5 *Die Tochter Pharaonis.*
Lustspiel in one act, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 7-12 *Wie denken Sie Darüber?*
Dramatische Kleinigkeit in one act, by Rudolph Hahn.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 7-12 *Nante aus Berlin vor Gericht.*⁶⁷
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 7-20 *Der Heirathsantrag auf Helgoland.*
Lebensbild in two acts, by Ludwig Schneider.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 7-20 *Die Zerstreuten.*
Lustspiel in one act, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 7-30 *Hans Sachs.*
Schauspiel in four acts, by Deinhardstein.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)

⁶⁷ No further data available.

1857

- 8-2 *Der häusliche Zwist.*
Lustspiel in one act, by August von Kotzebue.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 8-2 *Ein Zimmer zu zwei Betten.*
Posse in one act, by W. Friedrich.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 8-16 *Reich an Liebe; oder wer borgt mir fünf Dollar?*
Lustspiel in one act (from the French), by W. Friedrich.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 8-23 *Der häusliche Zwist.*
Lustspiel in one act, by August von Kotzebue.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 8-30 *Die Fee des Martinsquell.*
Lustspiel in one act (from Octave Ferville), by Reinold.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 9-6 *Der Vetter aus Bremen.*
Lustspiel in Versen in one act, by Theodor Körner.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 9-6 *Ein Zimmer zu zwei Betten.*
Posse in one act, by W. Friedrich.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 9-13 *Die Mördergrube; oder Pietsch in tausend Angsten.*
 2-20 *Posse mit Gesang* in one act, by Reinold.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 9-27 *Die Fee des Martinsquell.*
Lustspiel in one act (from Octave Ferville), by Reinold.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 10-4 *Der Lügner und sein Sohn.*
Posse in one act, by Harleville.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)

1857

- 10-8 *Dornen und Lorbeer; oder das ungekannte Meisterwerk.*
Schauspiel in two acts (from Lafont), by W. Friedrich.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-8 *Die Fahrt von Berlin nach Potsdam; oder der verschwie-
gene wider Willen.*
Lustspiel in three acts, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-11 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weide-
meyer.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-15 *Hedwig, die Banditenbraut.*
Schauspiel in three acts, by Theodor Körner.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-18 *Dornen und Lorbeer; oder das ungekannte Meisterwerk.*
Drama in two acts (from Lafont), by W. Friedrich.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-25 *Philister und Student; oder humoristische Studien.*
Lustspiel in two acts (from Lafont), by W. Friedrich.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-26 *Uriel Acosta; oder der verbannte Jude zu Amsterdam.*
Trauerspiel in five acts, by Gutzkow.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-29 *Der Verräter; oder alte Liebe rostet nicht.*
Lustspiel in one act, by Franz Holbein.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 10-29 *Der Weiberfeind; oder das Vielliebchen.*
Lustspiel in one act, by R. Benedix.
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)
- 11-1 *Der Bräutigam aus Holland.*
Lustspiel in one act.⁶⁸
(Theater der Philodramatischen Gesellschaft in der
Turnhalle)

⁶⁸ Author omitted in newspaper.

1857

- 11-1 *Der erste April; oder Meyer in der Mördergrube.*
Posse in one act, by R. Halm.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-1 *Der Verräter; oder alte Liebe rostet nicht.*
Lustspiel in one act, by Franz Holbein.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-5 *Der Bräutigam aus Holland.*
Lustspiel in one act.⁶⁹
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-5 *Der erste April; oder Meyer in der Mördergrube.*
Posse in one act, by R. Halm.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-8 *Der geprellte Onkel; oder der Lebendige Todte.*
Lustspiel in two acts, by Karl A. Lebrün.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-8 *Der grüne Esel; oder Schauspieler Pfiffe.*
Posse in one act, by R. Hahn.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-15 *Richards Wanderleben; oder Schauspieler und Quäker.*
Lustspiel in four acts, by G. Kettel.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-16 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-22 *Ein ehrlicher Mann; oder Aristokrat und Jacobiner.*⁷⁰
Lustspiel in three acts, by F. Adami.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-29 *Der Wittwer und sein lustiger Christel.*
Lustspiel in one act, by Deinhardstein.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 11-29 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)

⁶⁹ Author omitted in newspaper.⁷⁰ Usual subtitle: *Aristokrat und Demokrat.*

1857

- 11-30 *Uriel Akosta.*
Trauerspiel in five acts, by Karl Gutzkow.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-3 *Steffen Langer aus Glogau.*
Lustspiel in four acts, by Charlotte Birch-Pfeiffer.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-6 *Das Salz der Ehe.*
Lustspiel in one act, by K. Görner.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-6 *Der Lügner und sein Sohn.*
Posse in one act, by Harleville.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-7 *Die Zwillingenbrüder; oder die eiserne Maske.*
Drama in five acts (from Arnold and Fournier), by L. Schneider.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-10 *Kabale und Liebe.*
Volkstrauerspiel in five acts, by Friedrich Schiller.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-13 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-17 *Des Hasses und die (sic) Liebe Rache; oder Corono von Saluzzo.*
(*Seitenstück zu Romero und Julie*)
Ritterschauspiel in five acts, by E. Raupach.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-20 *Des Kriegers Liebe. (sic)*⁷¹
Liederspiel in one act, by R. Genée.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-25 *Robert Macaire; oder die beiden Mörder.*
Melodrama in two acts (from the English), by Weidmeyer.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)

⁷¹ Correct title: *Soldatenliebe.*

1857

- 12-26 *Der Heiratsantrag auf Helgoland.*
Lebensbild in two acts, by Ludwig Schneider.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 12-27 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)

1858

- 1-3 *Des Hasses und die (sic) Liebe Rache; oder Corona von Soluzza.*
Ritterschauspiel in five acts, by E. Raupach.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 1-8 *Köck und Gäste; oder der Platzregen als Eheprocurator.*⁷²
Posse mit Gesang in one act, by Ernst Raupach.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 1-10 *Die Marseillaise.*
Dramatisches Gedicht in one act, by R. Gottschalk.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 1-10 *Alter schützt vor Thorheit nicht.*⁷³
Lustspiel in one act, by Franz Holbein.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 1-14 *Ein ehrlicher Mann; oder Aristokrat und Demokrat.*
- 1-17 *Lustspiel* in four acts, by F. Adami.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 1-21 *Schinderhannes, der grosse Räuber Hauptmann.*
Melodrama in four acts.⁷⁴
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 1-24 *Agamemnon Knoll; oder der Stellvertreter.*
Posse mit Gesang in two acts, by Theodor Körner.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 1-28 *Hinko; oder König und Freiknecht.*
Drama in five acts, by Charlotte Birch-Pfeiffer.
Prologue of play: *Der jüngere Sohn.*
(Theater der Philodramatischen Gesellschaft in der Turnhalle)

⁷² For other titles see footnote 5-2-47.⁷³ Main title: *Der Verräter.*⁷⁴ Author omitted in newspaper.

1858

- 1-31 *Die Brandschatzung; oder der geprellte Bürgermeister.*
Lustspiel in one act, by August von Kotzebue.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-7 *Der deutsche Einwanderer und die deutsche Gesellschaft.*
Lustspiel in one act, by L. Börnstein.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-11 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-14 *Eine kluge Frau; oder so kurirt man Weiberhass.*
Lustspiel in one act, by R. Benedix.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-14 *Wie denken Sie darüber?*
Posse in one act, by R. Hahn.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-18 *Otto von Wittelsbach, Pfalzgraf in Baiern.*
Vaterländisches Ritterschauspiel in five acts, by Rabo.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-21 *Die Marseillaise.*
Dramatisches Gedicht in one act, by R. Gottschalk.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-21 *Ein Billet von Jenny Lind.*
Komische Scene mit Gesang in one act, by D. Kalisch.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-22 *Otto von Wittelsbach, Pfalzgraf in Baiern.*
Vaterländisches Ritterschauspiel in five acts, by Rabo.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-25 *Lenore, die Totenbraut.*
Schauspiel mit Gesang in three acts, by Karl Holtei.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-27 *Otto von Wittelsbach, Pfalzgraf in Baiern.*
Vaterländisches Ritterschauspiel in five acts, by Rabo.
(Theater der Philodramatischen Gesellschaft in der Turnhalle)

1858

- 2-28 *Der Verschwiegene wider Willen; oder die Fahrt von Berlin nach Potsdam.*
Lustspiel in three acts, by August von Kotzebue.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 2-28 *Robert der Teufel.*
Historisches Ritterschauspiel in three acts, by E. Raupach.
 Prologue of play: *Die Schuld.*
 (Varieties Theater)
- 2-28 *Die Busse.*⁷⁵
 (Varieties Theater)
- 3-4 *Hedwig, die Banditenbraut.*
Schauspiel in three acts, by Theodor Körner.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 3-7 *Don Caesar de Bazano; oder Ritter und Cytherschlägerin.*
Romantisches Ritterschauspiel mit Gesang in five acts
 (from the French), by W. Friedrich.
 (Varieties Theater)
- 3-7 *Der Leineweber; oder ein Mann aus dem Volke.*
Schauspiel in one act, by August von Kotzebue.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 3-11 *Preziosa; oder die Zigeuner in Spanien.*
Melodrama mit Gesang in four acts, by P. A. Wolff.
 (Deutsches Theater in der Turnhalle)
- 3-14 *Das Sonntagsräuschen.*
Lustspiel in one act, by Wilhelm Floto.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 3-18 *Sennora Pepita, mein Name ist Meyer.*
Schwank in one act, by R. Hahn.
 (Turnhalle)
- 3-25 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 3-25 *Drei beiden pensionirten Invaliden.*
Lustspiel in one act, by Kotzebue.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)

⁷⁵ No further data available.

1858

- 3-28 *Die englischen Waaren.*
Lustspiel in two acts, by August von Kotzebue.
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 4-4 *Das Kätschen von Heilbronn.*
Romantisches Ritterschauspiel in five acts, by Heinrich von Kleist.
 Prologue of the play: *Das Vehmgericht.*
 (Deutsche Vorstellung im St. Charles Theater)
- 4-4 *Zum grünen Esel; oder drei Freier und ein Liebchen.*
Posse in one act.⁷⁶
 (Theater der Philodramatischen Gesellschaft in der Turnhalle)
- 4-8 *Wenn einen der Schuh drückt; oder kleine Ursachen, grosse Wirkungen.*
Posse in one act, by L. Bahn.
 (Deutsches Theater in der Turnhalle)
- 4-8 *Eine komische Geschichte; oder Zwei für Einen.*
Posse mit Gesang in one act.⁷⁷
 (Deutsches Theater in der Turnhalle)
- 4-11 *Nehmt ein Exempel d'ran!*
Lustspiel in Alexandrinern in one act, by Karl Toepfer.
 (Deutsches Theater in der Turnhalle)
- 4-15 *Eine komische Geschichte; oder Zwei für Einen.*
Posse mit Gesang in one act.⁷⁸
 (Deutsches Theater in der Turnhalle)
- 4-15 *Wenn einen der Schuh drückt; oder kleine Ursachen, grosse Wirkungen.*
Posse in one act, by L. Bahn.
 (Deutsches Theater in der Turnhalle)
- 4-18 *Ingomar, der Sohn der Wildniss.*
Romantisches Schauspiel in five acts, by Friedrich Halm.
 (Deutsches Theater im Varieties Theater)
- 4-18 *Zum grünen Esel; oder drei Freier und ein Liebhaber.*⁷⁹
 (Deutsches Theater in der Turnhalle)
- 4-22 *Ein seltenes Weib.*
Schauspiel in one act (from the French), by L. Bahn.
 (Deutsches Theater in der Turnhalle)
- 4-22 *Drunter und drüber.*
Lustspiel in one act, by Oscar Guttman.
 (Deutsches Theater in der Turnhalle)

⁷⁶ Author omitted in newspaper.⁷⁷ Author omitted in newspaper.⁷⁸ Author omitted in newspaper.⁷⁹ No further data available.

1858

- 4-24 *Die Teufelsmühle am Wienerberge.*
Komische Zauber Operette in four acts, by Karl Hensler, music by W. Müller.
(Deutsches Theater im Varieties Theater)
- 4-25 *Wer weiss, wozu es gut ist.*
Schwank in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 4-29 *Kleine Leiden des menschlichen Lebens.*
Posse in one act, mit *Hornbegleitung*, by F. Adami.
(Deutsches Theater in der Turnhalle)
- 4-29 *Die Frau mit dem Stelzfuss.*
Schwank in one act, by W. Friedrich.
(Deutsches Theater in der Turnhalle)
- 5-2 *Der verwunschene Prinz; oder eines Schusters Anfang, Glück und Ende.*
Lustspiel in three acts, by Johann Plötz.
(Deutsches Theater)
- 5-2 *Des Kriegers Heimkehr.*
Lustspiel in one act (from the French), by R. Genée.
(Deutsches Theater)
- 5-2 *Der häusliche Zwist.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 5-7 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 5-23 *Der Verräter.*
Lustspiel in one act, by Franz Holbein.
(Deutsches Theater in der Turnhalle)
- 5-30 *Ein Zimmer mit zwei Betten.*
Posse in one act, by W. Friedrich.
(Deutsches Theater in der Turnhalle)
- 6-6 *Der Wittwer und sein lustiger Christel.*
6-13 *Lustspiel* in one act, by Deinhardstein.
(Deutsches Theater in der Turnhalle)
- 6-20 *Die Heiratsvermittlung durch Weiberlist.*
Genre-Scene in schwäbischer Mundart, by K. A. Görner.
(Deutsches Theater in der Turnhalle)
- 6-27 *Eine möblierte Wohnung; oder das schmachtende Ehepaar.*
Schwank in one act, by C. W. Görner.
(Deutsches Theater in der Turnhalle)

1858

- 7-4 *Nichte und Tante.*
Lustspiel in one act, by K. A. Görner.
 (Deutsches Theater in der Turnhalle)
- 7-11 *Fräulein Gattin.*
Lustspiel in one act (from Lefranc), by W. Friedrich.
 (Deutsches Theater in der Turnhalle)
- 7-18 *Ein ehrlicher Mann.*⁸⁰
Lustspiel in three acts, by Friedrich Adami.
 (Deutsches Theater in der Turnhalle)
- 7-25 *Ein Mann hilft dem andern.*
Lustspiel in one act, by Joh. von Weissenthurm.
 (Deutsches Theater in der Turnhalle)
- 7-25 *Der Wittwer und sein lustiger Christel.*
Lustspiel in one act, by Deinhardstein.
 (Deutsches Theater in der Turnhalle)
- 8-1 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater in der Turnhalle)
- 8-8 *Hempel, Krempel, und Stempel.*
Posse in one act, by K. Graeser.
 (Deutsches Theater in der Turnhalle)
- 8-15 *Die Heiratsvermittlung.*
Schwäbisches Lustspiel in one act.⁸¹
 (Deutsches Theater in der Turnhalle)
- 8-22 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater in der Turnhalle)
- 9-5 *Einer muss heiraten.*
Lustspiel in one act, by Alexander Wilhelmi.
 (Deutsches Theater in der Turnhalle)
- 9-12 *Der Bruder und die Schwester.*
Spiel in Versen in one act.⁸²
 (Deutsches Theater in der Turnhalle)
- 9-19 *Die Schauspielerin; oder der Schauspielerin schwerste Rolle.*
Lustspiel in one act (from Fournier), by W. Friedrich.
 (Deutsches Theater in der Turnhalle)
- 9-26 *Der Hofmeister in tausend Angsten.*
Lustspiel in two acts, by Theodor Hell.
 (Deutsches Theater in der Turnhalle)

⁸⁰ Usual titles: *Aristokrat und Demokrat* or *Aristokrat und Jacobiner*.⁸¹ Author omitted in newspaper.⁸² Author omitted in newspaper.

1858

- 10-21 *Ein Mann wie Viele; oder eine heimliche Leidenschaft.*
Lustspiel in one act, by L. Bahn.
(Deutsches Theater in der Turnhalle)
- 10-21 *Herr Pannemann.*
Posse in one act, by R. Hahn.
(Deutsches Theater in der Turnhalle)
- 10-28 *Ein Mann wie Viele; oder eine heimliche Leidenschaft.*
Lustspiel in one act, by L. Bahn.
(Deutsches Theater in der Turnhalle)
- 10-28 *Herr Pannermann.*
Posse in one act, by R. Hahn.
(Deutsches Theater in der Turnhalle)
- 11-14 *Ein Mann wie Viele; oder eine heimliche Leidenschaft.*
Lustspiel in one act, by L. Bahn.
(Deutsches Theater in der Turnhalle)
- 11-14 *Herr Pannemann.*
Posse in one act, by R. Hahn.
(Deutsches Theater in der Turnhalle)
- 11-28 *Brautbewerbung des Wittwers; oder wie der Sohn dem Vater aus der Klemme hilft.*⁸³
(Deutsches Theater in der Turnhalle)
- 12-5 *Herr und Sklave.*
Drama in two acts, by Baron von Zedlitz.
(Deutsches Theater in der Turnhalle)
- 12-5 *Der Bruder als Liebhaber; oder die überlisteten Schwestern.*
*Schwank in Versen.*⁸⁴
(Deutsches Theater in der Turnhalle)
- 12-12 *Eine möblierte Wohnung.*
Posse in one act, by K. A. Görner.
(Deutsches Theater in der Turnhalle)
- 12-19 *Schwarzer Peter.*
Schwank in one act, by K. A. Görner.
(Deutsches Theater in der Turnhalle)
- 12-19 *Ein Stündchen vor dem Balle.*
Posse in one act, by K. A. Görner.
(Deutsches Theater in der Turnhalle)
- 12-25 *Die Weihnachts-Präsente.*
Gelegenheits-Scherz in one act, by L. Angely.
(Deutsches Theater in der Turnhalle)
- 12-26 *Schwarzer Peter.*
Schwank in one act, by K. A. Görner.
(Deutsches Theater in der Turnhalle)

⁸³ Data in newspaper incomplete.⁸⁴ Data in newspaper incomplete.

1858

- 12-26 *Ein Stündchen vor dem Balle.*
Posse in one act, by Karl A. Görner.
 (Deutsches Theater in der Turnhalle)

1859

- 1-1 *List und Phlegma.*
Posse mit Gesang in one act, by Louis Angely.
 (Deutsches Theater in der Turnhalle)
- 1-2 *Die Weihnachts-Präsente.*
Gelegenheits-Scherz in one act, by L. Angely.
 (Deutsches Theater in der Turnhalle)
- 1-9 *Der Allerwelts-Vetter.*
Lustspiel in three acts, by Albiny.
 (Deutsches Theater in der Turnhalle)
- 1-16 *Ein Stündchen vor dem Balle.*
Posse in one act, by K. A. Görner.
 (Deutsches Theater in der Turnhalle)
- 1-16 *Wie denken Sie darüber?*
Posse in one act, by R. Hahn.
 (Deutsches Theater in der Turnhalle)
- 1-23 *Schwarzer Peter.*
Schwank in one act, by K. A. Görner.
 (Deutsches Theater in der Turnhalle)
- 1-23 *Herr Pannemann.*
Posse in one act, by R. Hahn.
 (Deutsches Theater in der Turnhalle)
- 1-30 *Der Zitierschläger und das Gaugericht.*
Altdeutsches Lustspiel in two acts, by August von Kotzebue.
 (Deutsches Theater in der Turnhalle)
- 2-6 *Der Allerwelts-Vetter.*
Lustspiel in three acts, by Albiny.
 (Deutsches Theater in der Turnhalle)
- 2-7 *Der Heiratsantrag auf Helgoland.*
Lebendes Bild in two acts, by L. Schneider.
 (Deutsches Theater in der Turnhalle)
- 2-7 *Ein weisser Othello.*⁸⁵
Posse in one act, by W. Friedrich.
 (Deutsches Theater in der Turnhalle)
- 2-7 *Der Alexandriner; oder Korporal Puffke in Dresden.*
Posse mit Gesang in one act, by R. Hahn.
 (Deutsches Theater in der Turnhalle)
- 2-13 *Wenn einen der Schuh drückt; oder kleine Ursachen grosse Wirkungen.*
Posse in one act, by L. Bahn.
 (Deutsches Theater in der Turnhalle)

⁸⁵ Cf. footnote 1-15-54.

1859

- 2-20 *Die heimliche Ehe; oder der Hofmeister in der Klemme.*⁸⁶
(Deutsches Theater in der Turnhalle)
- 2-24 *Englische; oder die verfolgte Dame.*
Lustspiel in two acts, by K. A. Görner.
(Deutsches Theater in der Turnhalle)
- 2-24 *Die verschworene wider Willen; oder ein Schneider von Lissabon.*⁸⁷
(Deutsches Theater in der Turnhalle)
- 2-28 *Die Verwandtschaften; oder die getäuschten Vettern.*
Lustspiel in five acts, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 3-6 *Die Tochter Pharaonis.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 3-6 *Der Verräter.*
Lustspiel in one act, by F. Holbein.
(Deutsches Theater in der Turnhalle)
- 3-7 *Die Verwandtschaften; oder die getäuschten Vettern.*
Lustspiel in five acts, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 3-13 *Die Tochter Pharaonis.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 3-20 *Die Brustnadel.*
Dramatisirte Anekdote mit Gesang in one act, by Leopold Bartsch.
(Deutsches Theater in der Turnhalle)
- 3-27 *Der Stumme wider Willen.*
Schwank in one act, from the French.⁸⁸
(Deutsches Theater in der Turnhalle)
- 3-31 *Des Herrn Magister Perrücke; oder der überlistete Pendant.*
Lustspiel in two acts.⁸⁹
(Deutsches Theater in der Turnhalle)
- 4-3 *Joseph Heiderich; oder Deutsche Treue.*
- 4-10 *Drama* in one act, by Theodor Körner.
(Deutsches Theater in der Turnhalle)
- 4-17 *Die Bräutigamschau.*
Dramatischer Scherz in one act, by Findeiser.
(Deutsches Theater in der Turnhalle)

⁸⁶ Data in newspaper incomplete.⁸⁷ Data in newspaper incomplete.⁸⁸ Data in newspaper incomplete.⁸⁹ Data in newspaper incomplete.

1859

- 4-24 *Wie zwei Männer auf einmal ausfinden, dass sie ein und dieselbe Frau haben.*
Burlesque Scene in one act.⁹⁰
(Deutsches Theater in der Turnhalle)
- 5-22 *Faust sein Medizinzimmer, und Auerbachs Keller.*
Zwei Scenen aus Faust, by Goethe.
(Deutsches Theater in der Turnhalle)
- 5-29 *Die Bräutigamschau.*
Dramatischer Scherz in one act, by Findeiser.
(Deutsches Theater in der Turnhalle)
- 6-5 *Der Verräter.*
Lustspiel in one act, by Franz Holbein.
(Deutsches Theater in der Turnhalle)
- 6-12 *Der Zitherschläger und das Gaugericht.*
Lustspiel in two acts, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 6-19 *Pietsch in der Mördergrube.*
Vaudeville Posse in one act (from Clairville).⁹¹
(Deutsches Theater in der Turnhalle)
- 6-26 *Die Brandschatzung.*
Schauspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 7-3 *Ein unbekannter Beschützer.*
Lustspiel in one act, by W. Friedrich.
(Deutsches Theater in der Turnhalle)
- 7-10 *Die Soldatenliebe.*
Liederspiel in one act (from the French), by Rudolph Genée.
(Deutsches Theater in der Turnhalle)
- 7-10 *Die Rosen des Herrn von Malesherbes.*
Ländliches Gemälde in one act, by Kotzebue.
(Deutsches Theater in der Turnhalle)
- 7-17 *Der Stellvertreter; oder Agamemnon Knoll.*
Posse mit Gesang in two acts, by L. Lenz.
(Deutsches Theater in der Turnhalle)
- 7-24 *Die Blutrache.*
Posse in one act (from Dumanoir).⁹²
(Deutsches Theater in der Turnhalle)
- 7-31 *Die englischen Waaren.*
Posse in two acts, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)

⁹⁰ Author omitted in newspaper.⁹¹ Author omitted in newspaper.⁹² Author omitted in newspaper.

1859

- 8-7 *Die Gefangenen der Czarin.*
Lustspiel in two acts (from Bayard), by W. Friedrich.
 (Deutsches Theater in der Turnhalle)
- 8-14 *Ein seltenes Weib.*
Schauspiel in one act (from the French), by L. Bahn.
 (Deutsches Theater in der Turnhalle)
- 8-21 *Der Kuss an Überbringer.*
Lustspiel in one act (from the French of Scribe), by
 H. J. Herzenskron.
 (Deutsches Theater in der Turnhalle)
- 8-28 *Wie drei Musikanten ihre Zeche bezahlen.*
Lustspiel in one act.⁹³
 (Deutsches Theater in der Turnhalle)
- 9-4 *Fräulein Gattin.*
Lustspiel in one act (from Lefranc), by W. Friedrich.
 (Deutsches Theater in der Turnhalle)
- 9-11 *Hempel, Krempel und Stempel.*
Posse in one act, by K. Graeser.
 (Deutsches Theater in der Turnhalle)
- 9-18 *Band und Halsstück.*
Lustspiel in one act.⁹⁴
 (Deutsches Theater in der Armory Hall)
- 9-18 *Ein Mädchen ist's und nicht ein Knabe.*
Lustspiel in one act, by L. Feldmann.
 (Deutsches Theater in der Armory Hall)
- 9-18 *Ein bengalischer Tiger; oder Er ist eifersüchtig.*
Posse in one act.⁹⁵
 (Deutsches Theater in der Armory Hall)
- 9-18 *Der schwarze Peter.*
Schwank in one act, by K. A. Görner.
 (Deutsches Theater in der Turnhalle)
- 9-18 *Der Vetter aus Bremen.*
Lustspiel in Versen in one act, by Theodor Körner.
 (Deutsches Theater in der Turnhalle)
- 9-25 *Der Heirathsantrag auf Helgoland.*
Lebensbild in two acts, by Ludwig Schneider.
 (Deutsches Theater in der Turnhalle)
- 9-25 *Der Lügner und sein Sohn.*
Lustspiel in one act, by Harleville.
 (Deutsches Theater in der Turnhalle)

⁹³ Author omitted in newspaper.⁹⁴ Author omitted in newspaper.⁹⁵ Author omitted in newspaper.

1859

- 9-29 *Doktor Robin; oder des Schauspielers schwerste Rolle.*
Lustspiel in one act (from Premery), by W. Friedrich.
 (Deutsches Theater in der Armory Hall)
- 9-29 *Der häusliche Zwist.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater in der Armory Hall)
- 10-2 *Die Bekehrung.*
Lustspiel in one act, by J. Krüger.
 (Deutsches Theater in der Armory Hall)
- 10-2 *Sachsen in Preussen; oder wir nehmen auch Ausländer.*
Posse mit Gesang in one act, by Emil Pohl.
 (Deutsches Theater in der Armory Hall)
- 10-2 *Nehmt ein Exempel d'ran.*
Lustspiel in Alexandrinern in one act.⁹⁶
 (Deutsches Theater in der Turnhalle)
- 10-9 *Die eifersüchtige Frau.*
Lustspiel in two acts (from the English), by August von Kotzebue.
 (Deutsches Theater in der Turnhalle)
- 10-9 *Herr und Sklave.*
Drama in two acts, by Freiherr von Zedlitz.
 (Deutsches Theater in der Concert Hall)
- 10-9 *Die Leibrennte.*
Lustspiel in two acts.⁹⁷
 (Deutsches Theater in der Concert Hall)
- 10-16 *Maske für Maske.*
Lustspiel in one act, by I. Castelli.
 (Deutsches Theater in der Concert Hall)
- 10-16 *Die Beichte.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater in der Concert Hall)
- 10-16 *Die Geduldsprobe.*
Lustspiel by Franz Holbein.
 (Deutsches Theater in der Concert Hall)
- 10-16 *Englisch; oder die Amerikaner in Deutschland.*
Lustspiel in two acts, by K. A. Görner.
 (Deutsches Theater in der Turnhalle)
- 10-22 *Ein ehrlicher Mann.*⁹⁸
Lustspiel in three acts, by Friedrich Adami.
 (Deutsches Theater in der Turnhalle)

⁹⁶ Author omitted in newspaper.⁹⁷ Author omitted in newspaper.⁹⁸ Usual titles: *Aristokrat und Demokrat* or *Aristokrat und Jacobiner*.

1859

- 10-23 *Die Rosen des Herrn von Malesherbes.*
Ländliches Gemälde in one act, by August von Kotzebue.
(Deutsches Theater in der Konzert Halle)
- 10-23 *Des Landhaus an der Heerstrasse.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Konzert Halle)
- 10-23 *Das Forsthaus; oder der Kuss im Dunkeln.*
Schauspiel in four acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater in der Konzert Halle)
- 10-30 *Die Grille; oder die Zwillingsbrüder.*
Charaktergemälde in five acts (from the French of George Sand), by Charlotte Birch-Pfeiffer.
(Deutsches Theater in der Konzert Halle)
- 10-30 *Der Zitherschläger und das Gaugericht.*
Lustspiel in two acts, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 10-31 *Dornen und Lorbeer; oder Rollas Tod.*
Drama in two acts (from C. Lafont), by W. Friedrich.
(Deutsches Theater in der Turnhalle)
- 10-31 *Gänschen von Buchenau.*
Lustspiel in one act (from Bayard), by W. Friedrich.
(Deutsches Theater in der Turnhalle)
- 11-9 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(St. Charles Theater)
- 11-10 *Deborah, die edle Jüdin.*
Schauspiel in four acts, by S. H. Mosenthal.
(Deutsches Theater im Museum und Amphitheater)
- 11-11 *Die Frauen von Ephraim; oder Salomos Urtheil.*
Bibliches Schauspiel in three acts, by W. Böttner, music by John Ritter.
(Deutsches Theater im Museum und Amphitheater)
- 11-12 *Till Eulenspiegel; oder Schabernack über Schabernack.*
Posse mit Gesang in three acts, by J. Nestroy.
(Deutsches Theater im Museum um Amphitheater)
- 11-12 *Der böse Geist Lumpazi Vagabundus.*
Posse mit Gesang in three acts, by J. Nestroy.
(Deutsches Theater im Museum um Amphitheater)
- 11-13 *Der Verschwender.*
Charakterstück mit Gesang in five acts, by F. Raimund.
(Deutsches Theater im Museum um Amphitheater)
- 11-19 *Preziosa, das schöne Zigeunermädchen.*
Schauspiel in four acts, by P. A. Wolff.
(Theater in der Turnhalle)

1859

- 11-20 *Das Versprechen hinterm Herd.*
Operette in one act, by Alexander Baumann.
(Deutsches Theater in der Concert Hall)
- 11-24 *Gott sei Dank, der Tisch ist gedeckt.*⁹⁹
Lustspiel in one act, by R. Benedix.
(Deutsches Theater in der Concert Hall)
- 11-25 *Die Hugenotten; oder die Pariser Bluthochzeit.*
Dramatisches Gemälde in five acts (from Dumas), by
F. Adami.
(Deutsches Theater in der Concert Hall)
- 11-27 *Der artesische Brunnen; oder meine Mittel erlauben mir
das.*
Zauberposse mit Gesang in four acts, by G. Räder,
music by Kreps.
(Deutsches Theater, früher Concert Halle)
- 11-30 *Lügen.*
Lustspiel in three acts.¹⁰⁰
(Deutsches Theater, früher Concert Halle)
- 12-2 *Esmaralda; oder der Glöckner von Notre Dame.*
Trauerspiel in five acts (from V. Hugo), by Charlotte
Birch-Pfeiffer.
(Deutsches Theater, früher Concert Halle)
- 12-2 *Die Armen von Paris.*¹⁰¹
Volksgemälde in five acts, by Ed. Jerrmann.
(Deutsches Theater, Concert Halle)
- 12-5 *Der Wirrwarr; oder der Mutwillige.*
Posse in five acts, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 12-8 *Die Tochter des Gefangenen.*
Historisches Drama in five acts, by Charlotte Birch-
Pfeiffer.
(Deutsches Theater in der Turnhalle)
- 12-9 *Der Fechter von Ravenna; oder ein deutsches Weib
unter Römern.*
Geschichtlich-heroisches Gedicht in five acts, by F.
Halm.
(Deutsches Theater, früher Concert Halle)
- 12-11 *Berlin und New York.*
Deutsch-amerikanische Posse mit Gesang in four acts,
Max Cohnhein.
(Deutsches Theater, früher Concert Halle)
- 12-12 *Deborah, die edle Jüdin.*
Schauspiel in four acts, by S. H. Mosenthal.
(Deutsches Theater, früher Concert Halle)

⁹⁹ Usual title: *Eigensinn*.¹⁰⁰ Author omitted in newspaper.¹⁰¹ Cf. 12-30-60.

1859

- 12-14 *Herr Rochus Pumpermickel.*
Komische Oper in three acts, by M. Stegmayer.
 (Deutsches Theater, früher Concert Halle)
- 12-17 *Das Kätschen von Heilbronn; oder der Sturm auf Turnik.*
Ritterschauspiel in five acts, by H. Kleist, arranged for
 the stage by Holbein.
 (Deutsches Theater, früher Concert Halle)
- 12-18 *Österreichische Rekruten; oder Mönch, Priester, Soldat.*¹⁰²
 (Deutsches Theater, früher Concert Halle)
- 12-21 *Ein alter Schauspieler und sein Kind.*
Künstlerposse in five acts (from the French), by Bath.
 (Deutsches Theater, früher Concert Halle)
- 12-25 *Langsalm und Hurlebusch; oder eine Geistererscheinung.*
Lustspiel in five acts, by A. Kotzebue.
 (Deutsches Theater, früher Concert Halle)
- 12-25 *Der Weltumsegler wider Willen.*
Posse mit Gesang in one act, by G. Räder.
 (Deutsches Theater, früher Concert Halle)
- 12-25 *Der Verschwörer wider Willen; oder der Schneider von*
Lisabon.
Lustspiel in two acts (from the French of Scribe).¹⁰³
 (Theater in der Turnhalle)
- 12-26 *Kabale und Liebe.*
Bürgerliches Trauerspiel in five acts, by Friedrich
 Schiller.
 (Deutsches Theater, früher Concert Halle)
- 12-27 *Steffen Langer aus Glogau; oder der holländische Kamin.*
Charaktergemälde in five acts, by Charlotte Birch-
 Pfeiffer.
 (Deutsches Theater, früher Concert Halle)
- 12-30 *Der lange Israel; oder das bemooste Haupt.*
Sittengemälde des deutschen Universitätsleben in four
 acts, by R. Benedix.
 (Deutsches Theater, früher Concert Halle)

1860

- 1-1 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Schauspiel in five acts, by Friedrich Schiller.
 (Deutsches Theater, früher Concert Halle)
- 1-1 *Die Leibrente; oder der dreizehnjährige Arger.*
Lustspiel in two acts.¹⁰⁴
 (Theater in der Turnhalle)

¹⁰² Data in newspaper incomplete.¹⁰³ Data in newspaper incomplete.¹⁰⁴ Author omitted in newspaper.

1860

- 1-5 *Hunderttausend Thaler!*
Gesangsposse in three acts, by D. Kalisch.
(Deutsches Theater, früher Concert Halle)
- 1-7 *Endlich hat er es doch gut gemacht!; oder er mengt sich in Alles.*
Lustspiel in four acts, by Albiny.
(Deutsches Theater, früher Concert Halle)
- 1-8 *Die Teufelsmühle am Wienerberge; oder Iriel, der Schutzgeist der wahren Liebe.*
Komische Zauber Oper in four acts, by Karl F. Hensler.
(Deutsches Theater, früher Concert Halle)
- 1-9 *Marie Anne; oder ein Weib aus dem Volke.*
Volksdrama in five acts (from the French), by Mendelssohn.
(Deutsches Theater, früher Concert Halle)
- 1-10 *Toni; oder die Schreckens Nacht auf St. Domingo.*
Lustspiel in three acts, by Theodor Körner.
(Deutsches Theater in der Turnhalle)
- 1-12 *Das Pfefferrösel; oder die Frankfurter Messe im Jahre 1297.*
Romantisches Ritterschauspiel in four acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater, früher Concert Halle)
- 1-15 *Moses.*
Geschichtliches Schauspiel mit Musik in five acts, by E. Klingemann.
(Deutsches Theater, früher Concert Halle)
- 1-15 *Wie denken Sie darüber?*
Dramatische Kleinigkeit in one act, by Rudolph Hahn.
(Deutsches Theater in der Turnhalle)
- 1-15 *Das Landhaus an der Heerstrasse.*
Fastnachtsspiel in one act, by August von Kotzebue.
(Deutsches Theater in der Turnhalle)
- 1-16 *Die Teufelsmühle am Wienerberge.*
Humoristisch-komische Oper in four acts, by K. F. Hensler.
(Deutsches Theater, früher Concert Halle)
- 1-19 *Das Donauweibchen; oder Hulda, die Nixenkönigin.*
Romantisch-komische Oper in three acts, by K. F. Hensler.
(Deutsches Theater, früher Concert Halle)
- 1-20 *Uriel Acosta, der Apostat!*
Trauerspiel in five acts, by Karl Gutzkow.
(Deutsches Theater, früher Concert Halle)

1860

- 1-22 *Toni; oder die Schreckensnacht auf St. Domingo.*
Lustspiel in three acts, by Theodor Körner.
(Theater in der Turnhalle)
- 1-22 *Hulda, die Nixenkönigin; oder das Donauweibchen!*
Romantisch-komische Zauberoper in three acts, by K.
F. Hensler.
- 1-23 *Sturm und Wogen; oder drei verhängnissvolle Tage aus
dem Leben eines Mädchens!*
Schauspiel in five acts, by Eduard Devrient.
(Deutsches Theater, früher Concert Halle)
- 1-26 *Wenn Leute Geld haben.*
Posse mit Gesang in three acts, by August Weihrauch.
(Deutsches Theater, früher Concert Halle)
- 1-29 *Humoristische Studien; oder der lebendig Begrabene.*
Schwank in two acts, by Karl A. Lebrün.
(Deutsches Theater in der Turnhalle)
- 1-29 *Die Töchter Lucifers.*
Zauberspiel mit Gesang in five acts, by Friedrich, music
by Stiegmänn.
(Deutsches Theater, früher Concert Halle)
- 2-2 *Die Jungfrau von Orleans.*
Romantische Tragödie in five acts, by Friedrich Schil-
ler.
Prologue of play: *Der Zauberbaum.*
(Deutsches Theater, früher Concert Halle)
- 2-4 *De lange Israel; oder das bemooste Haupt.*
Schauspiel in four acts, by R. Benedix.
(Deutsches Theater, früher Concert Halle)
- 2-5 *Esmeralda; oder der Glöckner von Notre Dame.*
Trauerspiel in five acts (from Victor Hugo), by Char-
lotte Birch-Pfeiffer.
(Deutsches Theater, früher Concert Halle)
- 2-5 *Die beiden pensionirten Invaliden.*
Posse in one act, by Kotzebue.
(Theater in der Turnhalle)
- 2-5 *Advokat und Soldat.*
Lustspiel in one act.¹⁰⁵
(Theater in der Turnhalle)
- 2-6 *Die Grille; oder die Zwillingsbrüder.*
Schauspiel in five acts (from Sand), by Charlotte
Birch-Pfeiffer.
(Deutsches Theater, Concert Halle)

¹⁰⁵ Author omitted in newspaper.

1860

- 2-6 *Die weibliche Schildwache.*
Lustspiel in two acts, by W. Friedrich.
 (Theater in der Turnhalle)
- 2-8 *Der böse Geist Lumpazi Vagabundus; oder Zwirn, Leim und Knieriem.*
Zauberposse mit Gesang in three acts, by J. Nestroy.
 Prologue of play: *Die Wette in Feenreiche.*
 (Deutsches Theater, Concert Halle)
- 2-9 *Des Teufels Zopf; oder eine Pariser Studenten-Wirtschaft.*
Gesangsposse in three acts (from the French)¹⁰⁶ music by Gehner.
 (Deutsches Theater, Concert Halle)
- 2-11 *Wenn Leute Geld haben; oder ein Schuster als Millionär! Dramatisches Bild* in three acts, by August Weihrauch.
 (Deutsches Theater, Concert Halle)
- 2-12 *Die Schrecken des Eismeers; oder die Entdeckungen der Goldfelder in Californien.*
Romantisches Schauspiel mit Musik in two parts and five acts (from the French), by Reinhardt.
 (Deutsches Theater, Concert Halle)
- 2-12 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
 (Theater in der Turnhalle)
- 2-12 *Einer muss heiraten.*
Lustspiel in one act, by Alexander Wilhelmi.
 (Theater in der Turnhalle)
- 2-13 *Leonore; oder die Grabesbraut.*
Schauspiel mit Gesang in three acts, by Karl von Holtei.
 (Theater in der Turnhalle)
- 2-13 *Hinko; oder König und Freiknecht.*
Drama in five acts, by Charlotte Birch-Pfeiffer.
 (Deutsches Theater, Concert Halle)
- 2-16 *Griseldis, das Köhlerkind.*
Dramatisches Gedicht in five acts, by F. Hahn.
 Prologue of play: *König Artus Tafelrunde und Par-cival von Wales.*
 (Deutsches Theater, Concert Halle)
- 2-19 *Friedrich der Grosse und sein Hof.*
Historisch-militärisches Seitengemälde in four acts, by Töpfer.
 (Deutsches Theater, Concert Halle)

¹⁰⁶ Author omitted in newspaper.

1860

- 2-19 *Ein Mann hilft dem Andern!*
Lustspiel in one act, by Johanna Franul von Weisenthurm.
(Theater in der Turnhalle)
- 2-19 *Ein Mädchen ist's und kein Knabe.*
Lustspiel in one act, by L. Feldmann.
(Theater in der Turnhalle)
- 2-20 *Peltzpalatin und Kachelofen!; oder der Jahrmarkt zu Rautenbrunnen.*
Posse mit Gesang by Fr. Hopp, music by Hebenstreit.
(Deutsches Theater, Concert Halle)
- 2-21 *Fürsten zum Lande hinaus; oder Europäische Grössen als Grühörner in New York.*
Carnivals-Posse mit Gesang in three acts, by Max Cohnheim.
(Deutsches Theater, Concert Halle)
- 2-24 *Marie, die Regimentstochter.*
Operette in three acts (from the French), by Donizetti.
(Deutsches Theater, Concert Halle)
- 2-26 *Fürsten zum Lande hinaus; oder Europäische Grössen als Grünhörner in New York.*
Lustspiel in one act, by M. Cohnheim.
(Deutsches Theater, Concert Halle)
- 2-26 *Leonore; oder die Vermählung am Grabe.*
Schauspiel in three acts, by Karl von Holtei.
(Theater in der Turnhalle)
- 2-28 *Marie, die Regimentstochter.*
Operette in three acts (from the French), by Donizetti.
(Deutsches Theater, Concert Halle)
- 3-1 *Der Lumpensammler von Paris.*
Drama in five acts (from the French), by H.
(Deutsches Theater, Concert Halle)
- 3-2 *Die Engländer auf Reisen; oder ein Don Juan wider Willen.*
Lustspiel in two acts, by K. A. Görner.
(Deutsches Theater, Concert Halle)
- 3-3 *Entsagung; oder Mathilde.*
Lustspiel in one act, by R. Benedix.
(Deutsches Theater, Concert Halle)
- 3-3 *Die schöne Müllerin; oder ein Jagd Abenteuer.*
Lustspiel in one act, by Louis Schneider.
(Deutsches Theater, Concert Halle)

1860

- 3-4 *Der Thurm von Nesle.*
Geschichtliches Schauspiel (from the French), by Dunkel.
(Deutsches Theater, Concert Halle)
- 3-5 *Liebe kenn Alles; oder die gezähmte Widerspänstige.*
Lustspiel in four acts (from Shakespeare), by Franz Holbein.
(Theater in der Turnhalle)
- 3-6 *Einen Jux will er sich machen.*
Posse mit Gesang in four acts, by J. Nestroy.
(Deutsches Theater, früher Concert Halle)
- 3-8 *Sieben Mädchen in Uniform; oder der Türkensturm auf die drei verfallenen Thürme.*
Posse mit Gesang, by L. Angely.
(Deutsches Theater, früher Concert Halle)
- 3-8 *Peter in der Fremde; oder der Sohn auf Reisen.*
Lustspiel in two acts, by L. Feldmann.
(Deutsches Theater, früher Concert Halle)
- 3-11 *Faust.*
Tragödie in five acts, by Goethe.
(Deutsches Theater, Concert Halle)
- 3-11 *Liebe kann Alles; oder die gezähmte Widerspänstige.*
Lustspiel in four acts (from Shakespeare), by Franz Holbein.
(Theater in der Turnhalle)
- 3-12 *Der Pariser Taugenichts.*
Lustspiel in four acts, by Karl Töpfer.
(Theater in der Turnhalle)
- 3-18 *Mutter und Sohn.*
Drama in two acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater, Concert Halle)
- 3-18 *Erziehungsschule; oder der Hofmeister in tausend Angsten.*
Lustspiel in two acts (from the French), by Theodor Hell.
(Theater in der Turnhalle)
- 3-25 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Deutsches Theater, Concert Halle)
- 3-25 *Der Pariser Taugenichts.*
Lustspiel in four acts, by Karl Töpfer.
(Theater in der Turnhalle)

1860

- 3-29 *Bajazzo und seine Familie.*
Volksdrama in five acts (from the French), by Mann.
(Deutsches Theater, früher Concert Halle)
- 3-31 *Entsagung; oder Mathilde.*
Lustspiel in one act, by R. Benedix.
(Deutsches Theater, früher Concert Halle)
- 3-31 *Ein Spaziergang durchs Fenster; oder ein Heuhaufen als Vorsehung.*
Genrebild in one act (from the French), by W. Friedrich.
(Deutsches Theater, Concert Halle)
- 4-1 *Marie Tudor, Königin von England.*
Volksdrama in three acts, by Victor Hugo.
(Deutsches Theater, Concert Halle)
- 4-1 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(Theater in der Turnhalle)
- 4-5 *Unter der Erde.*
Charakterbild mit Gesang in four acts, by K. Elmar.
(Deutsches Theater, Concert Halle)
- 4-8 *Gasthof zum grünen Esel; oder drei Bräutigame und ein Liebhaber.*
Vaudeville Posse in one act, by W. Friedrich.
(Theater in der Turnhalle)
- 4-8 *Faustin der Erste; oder der schwarze Kaiser von Hayti.*
Carnevals-Posse in four acts and one prologue mit
Gesang und Tanz, by L. Feldman.
(Deutsches Theater, Concert Halle)
- 4-9 *Schloss Greifenstein; oder die kluge Jüdin, Frau Nicholson, vor Gericht.*
Ritterschauspiel in four acts, by Charlotte Birch-Pfeiffer.
Prologue of play: *Die Kreuzfahrer in Palästina.*
(Deutsches Theater, Concert Halle)
- 4-12 *Ingomar, der Sohn der Wildnis.*
Drama in five acts, by Friedrich Halm.
(Deutsches Theater, Concert Halle)
- 4-15 *Heiraten! Heiraten! Heiraten!; oder 200 Thaler und eine Wassermühle.*
Komisches Charakterbild in four acts, by Karl Töpfer.
(Deutsches Theater, Concert Halle)
- 4-15 *Alles für meinen Sohn.*
Lustspiel in two acts, by W. Friedrich.
(Theater in der Turnhalle)

1860

- 4-19 *Liebe kann alles; oder die bezähmte Widerspenstige.*
Lustspiel in four acts, by Franz Holbein.
 (Deutsches Theater, Concert Halle)
- 4-22 *Der Vetter.*¹⁰⁷
Lustspiel in three acts, by R. Benedix.
 (Theater in der Turnhalle)
- 4-26 *Hunderttausend Thaler.*
Posse mit Gesang in three acts, by D. Kalisch.
 (Deutsches Theater, Concert Halle)
- 4-27 *Die weinende Musse und Jocus Zauberstab.*
Theaterschau mit Gesang in four acts.¹⁰⁸
 (Deutsches Theater, Concert Halle)
- 4-29 *Die deutschen Einwanderer und Deutsche Gesellschaft.*
Lebensbild in one act, by Heinrich Börnstein.
 (Theater in der Turnhalle)
- 4-29 *Der Wildshütz; oder die Stimme der Natur.*
Lustspiel in three acts, from Kotzebue's *Rehbock*.
 (Deutsches Theater, früher Concert Halle)
- 5-6 *Das Fest der Handwerker.*
Vaudeville in one act, by L. Angely.
 (Concert Halle)
- 5-6 *Drei Liebhaber und doch nur Einer!*
 5-13 *Vaudeville* in one act, by R. Hahn.
 (Concert Halle)
- 5-13 *Fräulein Gattin.*
Lustspiel in one act (from Lefranc), by W. Friedrich.
 (Theater in der Turnhalle)
- 5-26 *Der Engländer, der Berliner und der Sachse.*
Vaudeville Posse mit Gesang in two acts, by R. Hahn.
 (Deutsches Theater im Tivoli Garten)
- 5-27 *Hempel, Krempel und Stempel.*
Posse in one act, by K. Graeser.
 (Theater in der Turnhalle)
- 6-3 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
 (Theater in der Turnhalle)
- 6-17 *Liebe kann Alles!; oder die bezähmte Widerspenstige.*
Lustspiel in five acts (from Shakespeare), by Franz
 Holbein.
 (Deutsches Theater in der Concert Halle)
- 7-1 *Des Kriegers Heimkehr.*¹⁰⁹
Lustspiel in one act (from the French), by R. Genée.
 (Theater in der Turnhalle)

¹⁰⁷ Usual title: *Der Allernoel's Vetter*.¹⁰⁸ Author omitted in newspaper.¹⁰⁹ Cf. footnote 4-13-56.

1860

- 7-15 *Der Vetter aus Bremen.*
Lustspiel in Versen in one act, by Theodor Körner.
 (Theater in der Turnhalle)
- 7-22 *Die Wunderkehr; oder er ist nicht eifersüchtig.*
Preis Lustspiel in two acts, by A. Elz.
 (Theater in der Turnhalle)
- 7-28 *Der Vater der Debutantin; oder doch durchgesetzt.*
Posse in five acts (from Bayard), by B. A. Herrmann.
 (Theater in der Turnhalle)
- 8-5 *Lorenz und seine Schwester.*
Vaudeville Burleske in one act, by W. Friedrich.
 (Theater in der Turnhalle)
- 8-5 *Studentenkniffe!; oder der geprellte Geizhals.*¹¹⁰
Lustspiel in one act, by August Fischer.
 (Theater in der Turnhalle)
- 8-12 *Die Schauspielerin der Leidenschaft und Liebe.*¹¹¹
Charakterbild in two acts (from Fournier), by W. Friedrich.
 (Theater in der Turnhalle)
- 8-19 *Nichte und Tante; oder Verwechselungen.*
Lustspiel in two acts, by K. A. Görner.
 (Theater in der Turnhalle)
- 8-26 *Die Feuerprobe; oder die verhängnissvolle Schmiede auf dem Schlosse Hohenstein.*
Romantisch-komisches Ritterschauspiel in one act, by August von Kotzebue.
 (Theater in der Turnhalle)
- 9-2 *Fridolin; oder der Gang nach dem Eisenhammer.*
Romantisches Ritterschauspiel in four acts (from Schiller's poem), arranged by Franz Holbein.
 (Theater in der Turnhalle)
- 9-9 *Die Ritter des Capitols zu Rom; oder Gänse und Finken!*
Lustspiel in two acts (from Bayard and Thoulever), by W. Friedrich.
- 9-9 *Die Testamentsklausel; oder die Weiberfeinde!*
Posse in one act, by A. Wilhelmi.
 (Theater in der Turnhalle)
- 9-16 *Rinaldo Rinaldini; oder ein liebes Abenteuer in Corsika.*
Charakter Gemälde in two acts (from the French of Dumanoir), by C. A. Vulpius.
 (Theater in der Turnhalle)

¹¹⁰ Correct title: *Studentenstreiche*.¹¹¹ Correct title: *Doktor Robin; oder des Schauspielers schwerste Rolle*.

1860

- 9-16 *Das Salz der Ehe; oder So sind die Weiber Alle!*
Posse in one act, by Karl A. Görner.
 (Theater in der Turnhalle)
- 9-16 *Der wilde Jäger; oder das Haus der Scharfenecker!*
Historischevaterländisches Ritterschauspiel in four
acts, by K. Wiedemann.
Prologue of play: Die wilde Jagd.
 (Theater in der Turnhalle)
- 9-30 *Die heimliche Ehe.*
Lustspiel in two acts, by Theodor Hell.
 (Theater in der Turnhalle)
- 10-14 *Wenn Leute Geld haben; oder ein Schuster als Millionär!*
Dramatisches Bild in three acts, by August Weihrauch.
 (Deutsches Theater)
- 10-17 *Das Mädchen vom Dorfe; oder Baron, Bauer, und Handwerker.*
Schauspiel mit Gesang in five acts, by J. Krüger, music
 by A. Stiegemann.
 (Deutsches Theater)
- 10-19 *Muttersegen; oder die neue Fanchon.*
Schauspiel mit Gesang in five acts, by W. Friedrich.
 (Deutsches Theater)
- 10-21 *Das Mädchen vom Dorfe; oder Baron, Bauer, und Handwerker.*
Charakterstück in five acts, by Charlotte Birch-Pfeiffer.
 (Deutsches Theater)
- 10-28 *Doctor Fausts Hausküppchen; oder die Räuberherberge im Walde.*
Zauberposse mit Gesang in four acts, by F. Hopp,
 music by Hebenstreit.
 (Deutsches Theater im French Operahouse Theater
 d'Orleans)
- 10-28 *Das Volk, wie es weint und lacht.*
Charaktergemälde mit Gesang in three acts, by D.
 Kalisch, music by Conradi.
 (Deutsches Theater)
- 10-30 *Narciss; oder drei Tage aus dem Leben einer Favoritin.*
Dramatisches Gemälde in five acts, by A. Brachvogel.
 (Deutsches Theater)
- 11-4 *Eine arme Tagelöhnerfamilie; oder der Rettigjunge von Dresden.*¹¹²
 (Deutsches Theater)

¹¹² Data in newspaper incomplete.

1860

- 11-7 *Mathilde; oder ein Weib wie es sein soll.*
Schauspiel in four acts, by R. Benedix.
(Deutsches Theater)
- 11-7 *Sachsen in Preussen; oder wir nehmen auch Ausländer.*
Schwank mit Gesang in one act, by E. Pohl.
(Deutsches Theater)
- 11-10 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Deutsches Theater)
- 11-11 *Preziosa; oder die Zigeuner in Spanien.*
Romantisches Melodrama mit Cören in five acts, by P.
A. Wolff, music by Carl Maria von Weber.
(Deutsches Theater im French Opernhaus)
- 11-11 *Das Donauweibchen; oder Hulda, die Nixenkönigin.*
Romantisch-komische Oper in three acts, by K. F.
Hensler.
(Deutsches Theater)
- 11-13 *Mathilde; oder ein Weib wie es sein soll!*
Schauspiel in four acts, by R. Benedix.
(Deutsches Theater)
- 11-13 *Sachsen in Preussen; oder wir nehmen auch Ausländer.*
Schwank mit Gesang in one act, by E. Pohl.
(Deutsches Theater)
- 11-15 *Der Aktien Grocer von Carolton; oder wie gewonnen so zerronnen.*
Komisches deutsch-amreikanisches Charakterbild mit
Gesang, arranged by D. Kalisch.
(Deutsches Theater)
- 11-17 *Der Viehhändler aus Oberösterreich; oder Stadt und Land.*
Posse in two acts, by Fr. Kaiser.
(Deutsches Theater)
- 11-18 *Der Pariser Taugenichts.*
Lustspiel in four acts, by Karl Töpfer.
(Deutsches Theater im French Opernhaus)
- 11-18 *Der Graf von Monte Christo.*
Schauspiel in six acts (from the novel of Alexander
Dumas), arranged by Carl Schmidt.
(Deutsches Theater)
- 11-18 *Dornen und Lorbeer.*
Drama in two acts (from Lafont), by W. Friedrich.
(Deutsches Theater im French Opernhaus)

1860

- 11-20 *Narciss; oder drei verhängnissvolle Tage aus dem Leben einer Familie.*
Schauspiel in five acts, by A. Brachvogel.
(Deutsches Theater)
- 11-23 *Der Viehhändler aus Oberösterreich; oder Stadt und Land.*
Posse in two acts, by Fr. Kaiser.
(Deutsches Theater)
- 11-25 *Rosenmüller und Finke; oder Soldaten und Kaufleute.*
Charakterbild und Possenlustspiel in five acts, by Karl Töpfer.
(Deutsches Theater)
- 11-26 *Menschenhass und Rene.*
Schauspiel in five acts, by August von Kotzebue.
(Deutsches Theater)
- 11-29 *Die Frauen von Ephraim; oder Solomons Urtheil.*
Melodrama in three acts, by Wm. Boettner, music by John Ritter.
(Deutsches Theater)
- 12-6 *Maria Stuart.*
Tragödie in five acts, by Friedrich Schiller.
(Deutsches Theater)
- 12-9 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Schauspiel in five acts, by Friedrich Schiller.
(Deutsches Theater)
- 12-9 *Die Familie Fliedermüller; oder Musikalische Proberollen.*
Operette in one act, by L. Schneider.
(Deutsches Theater in der Armory Halle)
- 12-9 *Lorenz und seine Schwester; oder der Papagay als Eheprokurator.*
Posse mit Gesang in two acts, by W. Friedrich, music by Stiegemann.
(Deutsches Theater in der Armory Halle)
- 12-11 *Menschenhass und Reue.*
Schauspiel in five acts, by August von Kotzebue.
(Deutsches Theater)
- 12-13 *Anna von Österreich; oder die Musketüre der Königin.*
Schauspiel in six acts (from Alex. Dumas), by Charlotte Birch-Pfeiffer.
(Deutsches Theater)
- 12-16 *Treffkönig; oder Spieler und Todtengräber.*
Lustspiel in three acts mit Gesang, by Varry, music by Stegmann.
(Deutsches Theater)

1860

- 12-16 *Der gerade Weg, der beste; oder Kandidaten der Theologie.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater)
- 12-20 *Der böse Geist Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Zauber Posse mit Gesang in three acts, by John Nestroy, music by A. Müller.
(Deutsches Theater)
- 12-23 *Das Käthchen von Heilbronn; oder der Sturm auf Schloss Turneck.*
Romantisches Ritterschauspiel in five acts, by H. Kleist.
Prologue of play: *Die Vehme des heimlichen Gerichts.*
(Deutsches Theater)
- 12-25 *Prinz Lieschen; oder ein Märchen aus, Tausend und eine Nacht.*
Possenlustspiel in five acts, by G. Heydrich.
(Deutsches Theater)
- 12-26 *Das Volk wie es weint und lacht.*
Volksstück in three acts, by D. Kalisch.
(Deutsches Theater)
- 12-30 *Der Teufel in Paris; oder Johanna das blinde Mädchen!*
Schauspiel in five acts (from Janin), by Ed. Jerrmann.
(Deutsches Theater)
- 12-31 *Ein sächsischer Dorfschulmeister.*
Posse mit-Gesang in one act, by Emil Pohl.
(Deutsches Theater)

1861

- 1-1 *Ein Prophet; oder Mukeboids Freuden und Leiden.*
Zauberposse mit Gesang in four acts, by G. Räder.
(Deutsches Theater)
- 1-2 *Marie Anne; oder ein Weib aus dem Volke.*
Volksdrama in five acts, by Mendelssohn.
(Deutsches Theater)
- 1-6 *Lucifers Töchter; oder die Flucht aus der Unterwelt.*
*Mit Gesang in five acts.*¹¹³
(Deutsches Theater)
- 1-8 *Die Stumme von Portici; oder Masaniello und Lenella.*
Volksschauspiel mit Gesang in three acts, by W. Friedrich.
(Deutsches Theater)

¹¹³ Author omitted in newspaper.

1861

- 1-13 *Ben Leil, der Sohn der Nacht.*
Drama in five acts (from the French), by Jedermann.
Prologue of play: *Scyllas Tod; oder die Feuersäule von St. Elme.*
(Deutsches Theater)
- 1-13 *Fridolin; oder der Gang nach dem Eisenhammer!*
Ritterschauspiel in four acts, by F. Holbein.
(Deutsches Theater in der Turnhalle)
- 1-20 *Pfennigfuchs, der Geizhals und Flott, der Verschwender.*
Posse mit Gesang in three acts, by Fledmann and Flamm.
(Deutsches Theater)
- 1-20 *Der wilde Jäger; oder das Haus der Schorfenecker!*
Historisch-vaterländisches Ritterschauspiel in four acts, by K. Wiedemann.
Prologue of play: *De wilde Jagd.*
(Deutsches Theater in der Turnhalle)
- 1-24 *Staberlin in der Wolfsschulcht; oder der Freischütz.*
Oper in four acts (from Weber), by A. Bäuerle.
(Deutsches Theater)
- 1-27 *Griseldis, das Köhlerkind.*
Dramatisches Gedicht in five acts, by F. Halm.
(Deutsches Theater, Orleans Theater)
- 1-27 *Aristokrat und Demokrat; oder ein Mann aus dem Volke.*¹¹⁴
Lustspiel in three acts (from Anvioys Lenoix), by Friedrich Adami.
(Theater in der Turnhalle)
- 1-27 *Eigensinn.*
Lustspiel in one act, by R. Benedix.
(Deutsches Theater)
- 1-31 *Staberl als Freischütz; oder der Parapluimacher in der Wolfschlucht.*
Parodie, by J. Bohrer.
(Deutsches Theater)
- 2-3 *Die Grille; oder die Zwillingsbrüder.*
Schauspiel in five acts (from Sand), by Charlotte Birch-Pfeiffer.
(Deutsches Theater im Orleans Theater)
- 2-10 *Die Räuber.*
Drama in five acts, by Friedrich Schiller.
(Deutsches Theater in der Armory Halle)

¹¹⁴ Usual subtitle: *oder ein ehrlicher Mann.*

1861

- 2-10 *Der Kurmärker und die Picarde!; oder der preussische Landwehrmann.*
Genrebild mit Gesang in one act, by L. Schneider.
(Deutsches Theater)
- 2-10 *Drei Freier und ein Liebhaber!*
Vaudeville Posse in two acts, by L. Schücking.
(Deutsches Theater)
- 2-17 *Der Wirrwarr; oder der Mutwillige.*
Posse in five acts, by August von Kotzebue.
(Deutsches Theater)
- 2-22 *Der Heiratsantrag auf Helgoland.*
Lustspiel in two acts, by L. Schneider.
(Deutsches Theater)
- 2-22 *Guten Morgen Herr Fischer!*
Vaudeville Posse in one act, by W. Friedrich, music by Stiegmann.
(Deutsches Theater)
- 2-24 *Hunderttausend Thaler; oder das Glück und seine Launen!*
Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches Theater)
- 2-28 *Humoristische Studien.*
Schwank in two acts, by Karl A. Lebrün.
(Deutsches Theater, in former Concert Hall)
- 2-28 *Guten Morgen Herr Fischer!*
Vaudeville Posse in one act, by W. Friedrich, music by Stiegmann.
(Deutsches Theater, former Concert Hall)
- 3-3 *Ben Leil, der Sohn der Nacht!*
Romantisches Schauspiel in five acts (from the French), by Jedermann.
Prologue of play: *Scyllas Tod; oder die Feuersäule von St. Elm.*
(Deutsches Theater, former Concert Hall)
- 3-10 *Das Mädchen vom Dorfe!*
Schauspiel mit Gesang in five acts, by J. Krüger.
(Deutsches Theater, former Concert Hall)
- 3-17 *Steffen Langer aus Glogau; oder der holländische Kamin!*
Lustspiel in four acts, by Charlotte Birch-Pfeiffer.
Prologue of play: *Der Kaiser und der Seiler.*
(Deutsches Theater, former Concert Hall)
- 3-24 *Schwab und Schwäbin.*
Lustspiel in two acts, by I. Castelli.
(Deutsches Theater, former Concert Hall)

1861

- 3-24 *Sieben Mädchen in Uniform.*
Vaudeville Posse in one act, by L. Angely.
(Deutsches Theater, former Concert Hall)
- 3-31 *Die Teufelsmühle am Wienerberge!*
Komische Zauberoper in four acts, by K. F. Hensler,
music by Wenzel Müller.
(Deutsches Theater, former Concert Hall)
- 4-1 *Der Tower von London; oder der Henker von Westminster.*
Melodrama in four acts (from the English novel), by
L. Bähn.
Prologue of play: *Die Henker von Westminster.*
(Deutsches Theater, former Concert Hall)
- 4-7 *Die Marketenderinnen der Republik; oder die Heirath vor der Thommel!*
Komisches Singspiel in three acts (from Alex. Dumas),
arranged by W. Friedrich.
(Deutsches Theater, Concert Halle)
- 4-14 *Peter in der Fremde; oder der Sohn auf Reisen.*
Lustspiel in two acts, by L. Feldmann.
(Deutsches Theater, former Concert Halle)
- 4-14 *Immer ohne Frau; oder die Geheimnisse einer Tapetenwand.*
Musikalischer Scherz in one act, by K. A. Görner.
(Deutsches Theater, former Concert Hall)
- 4-21 *Hinko; oder König und Freiknecht.*
Drama in five acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater, Concert Halle)
- 4-28 *Die Tochter des Regiments.*
Operette in three acts (from the French), by Donizetti.
(Deutsches Theater, former Concert Hall)
- 5-5 *Leonore; oder die Todtenbraut.*
Schauspiel in three acts, by Karl von Holtei.
(Deutsches Theater, Concert Halle)
- 5-12 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Deutsches Theater, Concert Halle)
- 5-19 *Von Sieben die Hässlichste.*
Lustspiel in three acts, by L. Angely.
Prologue of play: *Ein Tag in Neapel.*
(Deutsches Theater, Concert Halle)
- 5-26 *Muttersegen; oder die neue Fanchon!*
Schauspiel mit Gesang in five acts, by W.
(Deutsches Theater, former Concert Hall)

1861

- 6-2 'S Lorie aus dem Schwarzwald; oder Dorf und Stadt.¹¹⁵
Volksschauspiel in five acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater, Concert Halle)
- 6-16 *Der lange Israel; oder das bemcoste Haupt!*
Schauspiel in four acts, by Roderick Benedix.
(Deutsches Theater, Concert Halle)
- 6-23 *Das heimliche Zimmer; oder die bösen Männer.*
Lustspiel in two acts, by Louis Schröder.
(Deutsches Theater, former Concert Hall)
- 6-23 *Probe Rollen; oder die Familie Fliedermüller.*
Vaudeville in one act, by L. Schneider, music by various composers.
(Deutsches Theater, former Concert Hall)
- 6-30 *Lenore; oder die Todtenbraut.*
Vaterländisches Schauspiel in three acts, by K. von Holtei, music by C. Eberwein.
(Deutsches Theater im St. Charles Theater)
- 7-28 *Aristokrat und Demokrat.*
Lustspiel in three acts, by Friedrich Adami.
(Deutsches Theater)
- 8-4 *Der Allerwelts Vetter.*
Komisches Lustspiel in three acts, by R. Benedix.
(Deutsches Theater)
- 8-18 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater)
- 8-18 *Die Beichte.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater)
- 10-13 *Die Anna Lise; oder Apothekers Tochter und Fürstin.*
Historisches Schauspiel in five acts, by Herrmann Hersch.
(Deutsches Theater)
- 10-20 *Doctor Fausts Zauberkäppchen; oder die Räuber Herberge im Walde.*
Posse mit Gesang in four acts, by Friedrich Hopp.
(Deutsches Theater)
- 10-27 *Wenn Leute Geld haben; oder Schuster Pluster als Millionär.*
Komisches Lebensbild mit Gesang in three acts, by A. Weihrauch.
(Deutsches Theater)

¹¹⁵ Also known as *Dorf und Stadt; oder die Frau Professorin*; also advertised simply as *Lorie*, also known as 'S Lorie im Schwarzwald.

1861

- 10-30 *Das Versprechen hinterm Herd.*
Alpen Szene mit Gesang in one act, by A. Baumann.
(Deutsches Theater)
- 11-3 *Der Sohn der Wildnis.*
Dramatisches Gedicht in five acts, by F. Halm.
(Deutsches Theater)
- 11-6 *Deborah, die edle Jüdin!*
11-7 *Volksschauspiel* in four acts, by S. Mosenthal.
(Deutsches Theater)
- 11-10 *Das Mädchen vom Dorfe; oder Bauer und Baron.*
Schauspiel mit Gesang in five acts, by J. Krüger, music
by Ed. Stiegmann.
(Deutsches Theater)
- 11-14 *Die Grille; oder die Zwillingsbrüder.*
Ländliches Charakterbild in five acts (from Sand), by
Charlotte Birch-Pfeiffer.
(Deutsches Theater)
- 11-17 *Junker Otto; oder wie man aus einem Jungen ein Mädchen
macht!*
Lustspiel in four acts, by Roderick Benedix.
(Deutsches Theater)
- 11-21 *Treffkönig; oder Spieler und Todtengräber.*
Lebensbild mit Gesang in three acts, by Schick and
Barry, music by Heinrich Proch.
(Deutsches Theater)
- 11-24 *Die Teufelsmühle am Wienerberge!*
Zauberoper in four acts, by K. F. Hensler, music by
Wenzel Müller.
(Deutsches Theater)
- 11-27 *Die Bettlerin von Marienberg.*
Schauspiel in five acts, by Jul. Meissner.
(Deutsches Theater)
- 12-1 *Der Glöckner von Notre Dame!*
Romantisches Drama in five acts (from the novel of
Victor Hugo), prepared by Charlotte Birch-Pfeiffer.
(Deutsches Theater)
- 12-5 *Muttersegen; oder die neue Fanchon!*
Schauspiel mit Gesang in five acts (from the French
of G. Lemoine), by W. Friedrich, music by H. Schäffer.
(Deutsches Theater)
- 12-8 *Der böse Geist Lumpazi Vagabundus; oder das liederliche
Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Deutsches Theater)

1861

- 12-12 *Kabale und Liebe*.
Trauerspiel in five acts, by Friedrich Schiller.
 (Deutsches Theater)
- 12-15 *Wilhelm Tell*.
Trauerspiel in five acts, by Friedrich Schiller.
 (Deutsches Theater)
- 12-19 *Die St. Bartholomäusnacht; oder Königin Margot und die Hugenotten*.¹¹⁶
Dramatisches Gemälde in five acts (from A. Dumas),
 by Fr. Adami.
 (Deutsches Theater)
- 12-22 *Hunderttausend Thaler; oder das Glück und seine Launen*.
Posse mit Gesang in three acts, by D. Kalisch, music
 by A. Conradi.
 (Deutsches Theater)
- 12-25 *Die Bettlerin von Marienberg*.
Drama in five acts (from Michel Masson), by Julius
 Meissner.
 (Deutsches Theater)
- 12-26 *Das Volk, wie es weint und lacht!*
Volksstück in three acts, by D. Kalisch.
 (Deutsches Theater)
- 12-29 *Till Eulenspiegel; oder Schabernack über Schabernack*.
Posse in four acts, by J. Nestroy.
 (Deutsches Theater)

1862

- 1-1 *'S Lorle aus dem Schwarzwald*.¹¹⁷
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
 (Deutsches Theater)
- 1-2 *Das Fest der Handwerker*.
Vaudeville in one act, by L. Angely.
 (Deutsches Theater)
- 1-2 *Von Sieben die Hässlichste!*
Lustspiel in three acts, by Louis Angely.
 Prologue: *Ein Tag in Neapel*.
 (Deutsches Theater)
- 1-5 *Der Pfarrherr; oder Schwabens Aufstand im Jahre 1848*.
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
 (Deutsches Theater)
- 1-9 *Der Liebestrank; oder die neue Erfindung!*
Posse in three acts, by R. Benedix.
 (Deutsches Theater)

¹¹⁶ Correct title: *Die Hugenotten; oder die Pariser Bluthochzeit*.¹¹⁷ Cf. footnote 6-2-61.

1862

- 1-9 *Sieben Mädchen in Uniform.*
Vaudeville Posse in one act, by Louis Angely.
 (Deutsches Theater)
- 1-12 *Die Töchter Lucifers; oder in der Hölle und auf der Erde.*
Zauberspiel mit Gesang in five acts, by W. Friedrich,
 music arranged by Otto Meyer.
 (Deutsches Theater)
- 1-16 *Katherine Howard; oder Krone und Schaffot!*
Historisches Schauspiel in five acts, by Ed. Jerrmann.
 Prologue of play: *Der Schlaftrunk.*
 (Deutsches Theater)
- 1-19 *Prinz Lieschen.*
Posse in five acts, by G. Moritz Heydrich.
 (Deutsches Theater)
- 1-23 *Der Verschwender!*
Zauberspiel in five acts, by Raimund, music by Adolph
 Müller.
 (Deutsches Theater)
- 1-26 *Das Volk, wie es weint und lacht!*
Volksstück mit Gesang in three acts, by D. Kalisch,
 music by Conradi.
 (Deutsches Theater)
- 1-30 *Die Corsicanischen Brüder; oder die Blutrache.*
Schauspiel in four acts (from a novel by Alex. Dumas),
 prepared for the German stage by Bruno Berndt.
 (Deutsches Theater)
- 2-2 *Preziosa; oder die Zigeuner in Spanien.*
 2-3 *Schauspiel* in four acts, by P. A. Wolff.
 (Deutsches Theater)
- 2-6 *Faust.*
Schauspiel in five acts, by Goethe.
 (Deutsches Theater)
- 2-9 *Marianne, ein Weib aus dem Volke!*
Schauspiel in five acts (from the French), by Joseph
 Mendelssohn.
 (Deutsches Theater)
- 2-13 *Das Kätschen von Heilbronn.*
Ritterschauspiel in five acts, by H. Kleist, arranged
 for the stage by Holbein.
 Prologue of play: *Das Vehmgericht.*
 (Deutsches Theater)
- 2-16 *Mariette und Jeanetton; oder die Heirath von der Trom-
 mel.*
Vaudeville mit Gesang in three acts (from Alex.
 Dumas), arranged by W. Friedrich.
 (Deutsches Theater)

1862

- 2-19 *Kaspar Hauser!*
Historisches Volksschauspiel in six acts, arranged for
the stage by Sebastian Seiler.
(Deutsches Theater)
- 2-23 *Der böse Geist Lumpazi Vagabundus; oder das liederliche
Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Deutsches Theater)
- 2-27 *Uriel Acosta.*
Tragödie in five acts, by Karl Gutzkow.
(Deutsches Theater)
- 3-2 *Wenn Leute Geld haben!; oder Schuster Pluster als
Millionär!*
Dramatisches Bild in three acts, by A. Weihrauch.
(Deutsches Theater)
- 3-6 *Deborah, die edle Jüdin.*
Schauspiel in four acts, by S. H. Mosenthal.
(Deutsches Theater)
- 3-9 *Zu ebener Erde und im ersten Stock; oder Millionär und
Tandler.*
Posse mit Gesang in three acts, by J. Nestroy, music
by A. Müller.
(Deutsches Theater)
- 3-13 *Der Alpenkönig und der Menschenfeind.*
Märchen mit Gesang in five acts, by F. Raimund, music
by A. Müller.
(Deutsches Theater)
- 3-15 *Das Mädchen vom Dorfe.*
- 3-16 *Operette* in three acts, by K. Krueger, music by J.
Stiegmann.
- 3-20 *Stiegmann.*
(Deutsches Theater)
- 3-20 *Zu ebener Erde und im ersten Stock; oder Millionär und
Tandler.*
Posse mit Gesang in four acts, by J. Nestroy.
(Deutsches Theater)
- 3-23 *Steffen Langer aus Glogau; oder der holländische Kamin!*
Lustspiel in five acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater)
- 3-27 *Der Viehhändler aus Oberösterreich; oder Stadt und
Land!*
Posse in two acts, by Fr. Kaiser.
(Deutsches Theater)

1862

- 4-3 *Bajazzo und seine Familie!*
Volksdrama in five acts, by d'Emery and Mars. Fournier, arranged for the German stage by C. A. Paul.
(Deutsches Theater)
- 4-3 *Die Schauspielerin; oder die schwerste Rolle.*¹¹⁸
Lustspiel in one act (from Fournier), by W. Friedrich.
(Deutsches Theater)
- 4-3 *Ein Lustspiel; oder die drei Junggesellen.*
Lustspiel in four acts, by Roderick Benedix.
(Deutsches Theater)
- 4-6 *Der verwunschene Prinz.*
Schwank in three acts, by J. von Plötz.
(Deutsches Theater)
- 4-6 *Guten Morgen Herr Fischer.*
Vaudeville Burleske in one act, by W. Friedrich.
(Deutsches Theater)
- 4-10 *Pfefferrösel; oder die Frankfurter Messe im Jahre 1297.*
Schauspiel in four acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater)
- 4-13 *Die Teufelsmühle am Wienberg.*
Zauberoper in four acts, by K. F. Hensler.
(Deutsches Theater)
- 4-17 *Berlin bein Nacht.*
Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches Theater)
- 4-20 *Gerviness, der Narr zu Untersberg.*¹¹⁹
(Deutsches Theater)
- 4-21 *Die Schlacht bei dem Eichenberg.*¹²⁰
(Deutsches Theater)
- 4-24 *Drei Tage aus dem Leben eines Spielers.*
Schauspiel in three acts (from Ducange), by L. Angely.
(Deutsches Theater)
- 5-15 *Die Tochter des Regiments.*
Operette in three acts (from the French), by Donizetti.
(Deutsches Theater)
- 5-18 *Der Turm von Nesle.*¹²¹
(Deutsches Theater)
- 6-5 *Einer muss heiraten.*
Lustspiel in one act, by Alexander Wilhelmi.
(Deutsches Theater, Concert Halle)

¹¹⁸ See footnote 8-12-60.¹¹⁹ Data in newspaper incomplete.¹²⁰ Data in newspaper incomplete.¹²¹ Data in newspaper incomplete.

1862

- 6-8 *Der Königsbefehl; oder der alte Fritz und seine Offiziere.*
Posse in one act, by Boas.
(Deutsches Theater)
- 6-12 *Peltpalatin und die Deutsche Bühne Stove; oder die Messe zu Reutenbrunn.*
Farce mit Gesang in four acts, by F. Hopp.
(Deutsches Theater)
- 6-28 *Die lebendigen Mehlsäcke.*¹²²
(Deutsches Theater)
- 8-10 *Fridolin!; oder der Gang nach dem Eisenhammer!*
Schauspiel in four acts, by Franz Holbein.
(Lafayette Volkstheater in Eagle Hall)
- 8-17 *Der Wirrwarr; oder der Geistesspuck um Mitternacht.*
Posse in five acts, by August von Kotzebue.
(Lafayette Volkstheater)
- 8-24 *Die Feuerprobe.*
Lustspiel in one act, by August von Kotzebue.
(Lafayette Volkstheater)
- 8-31 *Müller und Miller; oder die verwechselten Liebhaber.*
Schwank in two acts, by Alexander Elz.
(Lafayette Volkstheater)
- 9-4 *Der Rehbock; oder die Stimme der Natur.*
Lustspiel in three acts, by August von Kotzebue.
(Lafayette Volkstheater)
- 9-7 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
(Lafayette Volkstheater)
- 9-7 *Sachsen und Preussen; oder wir nehmen auch Ausländer.*
Genrebild mit Gesang in one act, by E. Pohl.
(Lafayette Volkstheater)
- 9-11 *Die Zwillings-Geschwister; oder der Kampf zwischen Ehre und Liebe!*
Lustspiel in three acts, by Alex. Cosmar.
(Lafayette Volkstheater)
- 9-14 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Stadt Theater, Armory Halle)
- 9-14 *Guten Morgen, Herr Fischer.*
Vaudeville Burleske in one act, by W. Friedrich, music by Stiegmann.
(Deutsches Stadt Theater, Armory Halle)

¹²² Data in newspaper incomplete.

1862

- 9-14 *Erziehungsergebnisse; oder der Hofmeister in tausend Angsten.*
Lustspiel in two acts (from the French), by Karl Blum.
(Lafayette Volkstheater)
- 9-14 *Des Kriegers Heimkehr.*¹²³
Lustspiel in one act (from the French), by R. Genée.
(Lafayette Volkstheater)
- 9-18 *Die schöne Müllerin.*
Lustspiel in two acts, by L. Schneider.
(Lafayette Volkstheater)
- 9-18 *Der Verräter.*
Lustspiel in one act, by Franz Holbein.
(Lafayette Volkstheater)
- 9-21 *Muttersegen; oder die neue Fanchon.*
Schauspiel mit Gesang in five acts (from the French), by W. Friedrich, music by H. Schäffer.
(Deutsches Stadt Theater)
- 9-25 *Gänschen von Buchanau!*
Lustspiel in two acts (from Bayard), by W. Friedrich.
(Lafayette Volkstheater)
- 9-25 *Lorenz und seine Schwester.*
Vaudeville Burleske (from the French) in one act, by W. Friedrich.
(Lafayette Theater)
- 9-28 *Der verwunschene Prinz; oder die Seelenwanderung eines Schusters.*
Schwank in three acts, by Johann Plötz.
(Lafayette Volkstheater)
- 10-2 *Soldatenliebe.*
Singspiel in one act (from the French), by R. Genée.
(Lafayette Volkstheater)
- 10-5 *Das Donnerwetter; oder der reisende Student.*
Lustspiel in two acts, by Louis Schneider.
(Lafayette Volkstheater)
- 10-9 *Englisch.*
Lustspiel in two acts, by K. A. Görner.
(Lafayette Volkstheater)
- 10-12 *Traffkönig; oder Spieler und Todtengräber.*
Lebensbild mit Gesang in three acts, by Schick and Barry.
(Lafayette Volkstheater)

¹²³ Cf. footnote 4-13-56.

1862

- 10-16 *Aufgeschoben ist nicht aufgehoben.*
Lustspiel in three acts, by K. A. Görner.
(Deutsches National Theater)
- 10-16 *Fräulein Gattin.*
Lustspiel in one act (from Lefranc), by W. Friedrich.
(Lafayette Volkstheater)
- 10-19 *Der Wirrwarr.*
Posse in five acts, by August von Kotzebue.
(Deutsches National Theater)
- 10-18 *Die Feuerprobe.*
Ritterschauspiel in one act, by August von Kotzebue.
(Lafayette Volkstheater)
- 10-23 *Die weiblichen Demokraten.*
Lustspiel in one act, by L. Schneider.
(Deutsches Theater in Lafayette)
- 10-23 *Das bemooste Haupt; oder der lange Israel.*
Schauspiel in four acts, by R. Benedix.
(Deutsches National Theater)
- 10-24 *Der Heirathsantrag auf Helgoland.*
Genrebild in two acts, by L. Schneider.
(Lafayette Volkstheater)
- 10-26 *Hunderttausend Thaler.*
Posse mit Gesang in three acts, by D. Kalisch.
(Deutsches National Theater)
- 10-27 *Des Magisters Perrücke.*
Lustspiel in two acts, by K. A. Görner.
(Lafayette Volkstheater)
- 10-30 *Männertreue.*
Lustspiel in one act, by I. Castelli.
(Lafayette Volkstheater)
- 10-30 *Ein Kuss im Dunkeln; oder Alter schützt vor Thorheit nicht.*¹²⁴
Schauspiel in four acts, by Charlotte Birch-Pfeiffer.
(Lafayette Volkstheater)
- 10-31 *Ben David, der Knaben Räuber; oder Christ und Jude.*
Schauspiel in five acts (from Spindler's tale: *Der Jude*), arranged by I. Renstädt.
(Deutsches National Theater)
- 11-2 *Der böse Geist Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Zauberposse mit Gesang in three acts, by J. Nestroy.
(Deutsches National Theater)

¹²⁴ Correct title: *Das Forsthaus; oder der Kuss im Dunkeln.*

1862

- 11-7 *Aufgeschoben ist nicht aufgehoben.*
Lustspiel in three acts, by K. A. Görner.
 (Deutsches National Theater)
- 11-9 *Preziosa; oder die Zigeuner in Spanien.*
Schauspiel mit Chören in four acts, by P. A. Wolff,
 music by Carl Maria von Weber.
 (Deutsches National Theater)
- 11-11 *Guten Morgen, Herr Fischer.*
Vaudeville Burleske in one act, by W. Friedrich, music
 by Stiegmänn.
 (Deutsches National Theater)
- 11-14 *Deborah!; oder die Vertreibung der Juden aus Ungarn.*
Schauspiel in four acts, by S. H. Mosenthal.
 (Deutsches National Theater)
- 11-16 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
 (Deutsches National Theater)
- 11-16 *Sieben Mädchen in Uniform.*
Posse in one act, by L. Angely.
 (Deutsches National Theater)
- 11-19 *Müller und Miller.*
Schwank in two acts, by Alex. Elz.
 (Deutsches National Theater)
- 11-21 *Ein weisser Othello; oder der bengalische Tiger.*¹²⁵
Possenspiel in one act, by W. Friedrich.
 (Deutsches National Theater)
- 11-21 *Die weibliche Schildwache!*
Lustspiel in two acts, by W. Friedrich.
 (Deutsches National Theater)
- 11-23 *Der verwunschene Prinz.*
Schwank in three acts, by Johann von Plötz.
 (Deutsches Theater)
- 11-23 *Der Wildschütz; oder die Stimme der Natur.*
Lustspiel in three acts, from August von Kotzebue's
Der Rehbock.
 (Deutsches National Theater)
- 11-26 *Schwab und Schwäbin.*
Lustspiel in one act, by I. F. Castelli.
 (Deutsches National Theater)
- 11-26 *Sachsen in Preussen; oder wir nehmen auch Ausländer!*
Schwank in one act, by E. Pohl.
 (Deutsches National Theater)
- 11-28 *Der Teufel; oder die Blinde von Paris.*¹²⁶
Schauspiel in five acts, by Ed. Jerrmann.
 (Deutsches National Theater)

¹²⁵ Cf. footnote 1-15-54.¹²⁶ Correct title: *Der Teufel in Paris.*

1862

- 11-30 *Schuster Pluster; oder wenn Leute Geld haben.*
Komisches Lebensbild mit Gesang in three acts, by
Weihrauch.
(Deutsches National Theater)
- 11-30 *Französisch; oder der originelle Liebhaber.*
Lustspiel in one act, by K. A. Görner.
(Deutsches Theater)
- 11-30 *Männertreue.*
Lustspiel in one act, by I. Castelli.
(Deutsches Theater)
- 12-3 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches National Theater)
- 12-3 *Versuche; oder Familie Fliedermüller.*
Vaudeville in one act, by L. Schneider.
(Deutsches National Theater)
- 12-5 *Till Eulenspiegel.*
Posse in four acts, by J. Nestroy.
(Deutsches National Theater)
- 12-7 *Der Wildfang; oder Tollheit um der Liebe willen.*
Lustspiel in three acts, by August von Kotzebue.
(Deutsches National Theater)
- 12-7 *Hinko, König und Freiknecht.*
Drama in five acts, by Charlotte Birch-Pfeiffer.
Prologue of play: *Der jüngere Sohn.*
(Deutsches Theater)
- 12-11 *Der Pole und sein Kind; oder der letzte Mann vom 14.*
Regiment.
Singspiel in two acts, by A. Lortzing.
(Deutsches National Theater)
- 12-11 *Drunter und drüber; oder der Kartoffelpuffer.*
Schwank in one act, by Oscar Guttman.
(Deutsches National Theater)
- 12-14 *Das Volk, wie es weint und lacht.*
Volksstück mit Gesang in five acts, by D. Kalisch.
(Deutsches National Theater)
- 12-18 *Der Wildschütz; oder die Stimme der Natur.*
Lustspiel in three acts, from August von Kotzebue's
Der Rehbock.
(Deutsches National Theater)
- 12-18 *Die Grille; oder die Zwillingsbrüder.*
Schauspiel in five acts (from Sand), by Charlotte
Birch-Pfeiffer.
(Deutsches Theater im neuen Opernhause)

1862

- 12-21 *Das Mädchen vom Dorfe; oder Baron und Bauer.*
Volksschauspiel mit Gesang in five acts, by K. Krüger,
music by E. Stiegmann.
(Deutsches National Theater)
- 12-21 *Schwarzer Peter; oder ein Kuss im Dunkeln.*
Schwank in one act, by K. A. Görner.
(Deutsches Theater)
- 12-25 *Die Regiments Tochter.*
Oper in three acts, by Donizetti.
(Deutsches National Theater)
- 12-25 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in Eagle Hall)
- 12-25 *Die Weihnachts-Präsente.*
Gelegenheits-Scherz in one act, by Louis Angely.
(Deutsches Theater in Eagle Hall)
- 12-26 *Einer muss heiraten.*
Lustspiel in one act, by Alexander Wilhelmi.
(Deutsches Theater in Eagle Hall)
- 12-26 *Wenn einen der Schuh drückt!*
Posse in one act, by L. Bahn.
(Deutsches Theater in Eagle Hall)
- 12-26 *Die Anne-Liese; oder Fürstin und Apothekers Tochter.*
Schauspiel in five acts, by Hermann Hersch.
(Deutsches National Theater)
- 12-28 *Muttersegen; oder die neue Fanchon.*
Schauspiel mit Gesang in five acts (from the French),
by W. Friedrich.
(Deutsches National Theater)
- 12-28 *Die beiden Professoren; oder das Los muss entscheiden.*
Lustspiel in one act, by Alexander Wilhelmi.
(Deutsches Theater in Eagle Hall)
- 12-28 *Soldatenliebe; oder des Kriegers Heimkehr.*
Lustspiel in one act, by Rudolph Genée.
(Deutsches National Theater)

1863

- 1-1 *Der Dorfbarbier; oder die Schinkenkur.*
Komische Oper in two acts, by Julius Rosen.
(Deutsches National Theater)
- 1-1 *Der Besenbinder; oder der Arzt wider Willen.*
Schwank in two acts (from Moliere), by K. Graeser.
(New Orleans Deutsches Theater)

1863

- 1-1 *Des war ich; oder die böse Nachbarin.*
Lustspiel in one act, by J. Hutt.
(New Orleans Deutsches Theater)
- 1-4 *Drunter und drüber; oder der Kartoffelpuffer.*
Schwank in one act, by Oscar Guttmann.
(Deutsches National Theater)
- 1-4 *Das Fest der Handwerker.*
Vaudeville in one act, by L. Angely.
(Deutsches National Theater)
- 1-11 *Marianne, ein Weib aus dem Volk.*
Volksstück in five acts (from the French), by Joseph Mendelssohn.
(New Orleans Deutsches Theater)
- 1-18 *Königin Margot und die Hugenotten; oder die Bartholomäusnacht.*¹²⁷
Dramatisches Gemälde in three acts, by F. Adami.
(New Orleans Deutsches Theater)
- 1-25 *Der Wildfang; oder die Schrecken um Mitternacht.*
Lustspiel in three acts, by August von Kotzebue.
(Lafayette Volkstheater in Eagle Hall)
- 1-25 *Köck und Gäste.*¹²⁸
Posse mit Gesang in one act, by Ernst Raupach.
(Deutsches National Theater)
- 1-29 *Der reisende Student; oder das Donnerwetter in der Mühle.*
Vaudeville in two acts, by Louis Schneider.
(Deutsches National Theater)
- 2-1 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
(Deutsches National Theater)
- 2-1 *Einer muss heiraten; oder die beiden Kandidaten.*
Lustspiel in one act, by Alexander Wilhelmi.
(Deutsches National Theater)
- 2-1 *Deborah.*
Schauspiel in four acts, by S. H. Mosenthal.
(Lafayette Theater)
- 2-8 *Lenore; oder die Todtenbraut.*
Schauspiel in three acts, by Karl von Holtei, music by Carl Eberwein.
(Lafayette Volkstheater)
- 2-8 *Einer muss heiraten; oder die beiden Kandidaten.*
Lustspiel in one act, by Alexander Wilhelmi.
(Deutsches National Theater)

¹²⁷ Correct title: *Die Hugenotten oder die Pariser Bluthochzeit.*¹²⁸ For other titles cf. footnote 5-2-47.

1863

- 2-8 *Dreiunddreissig Minuten in Grüneberg; oder der halbe Weg!*
Lustspiel in one act, by Karl Holtei.
(Deutsches National Theater)
- 2-15 *Glückliche Flitterwochen.*
Lustspiel in one act, by Horn.
(Deutsches National Theater)
- 2-15 *Französisch.*
Lustspiel in one act, by K. A. Görner.
(Deutsches National Theater)
- 2-15 *Das Fest der Handwerker.*
Vaudeville in one act, by L. Angely.
(Lafayette Volkstheater)
- 2-15 *Humoristische Studien.*
Schwank in two acts, by Karl A. Lebrün.
(Lafayette Volkstheater)
- 2-23 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Lafayette Volkstheater)
- 3-1 *Der Teufel; oder die Blinde von Paris.*
Schauspiel in five acts, by Ed. Jerrmann.
(Lafayette Volkstheater)
- 3-7 *Preziosa; oder die Zigeuner in Spanien.*
Schauspiel in Chöen in four acts, by P. A. Wolff.
(Lafayette Volkstheater)
- 3-12 *Peter in der Fremde; oder der Sohn auf Reisen.*
Lustspiel in two acts, by L. Feldmann.
(Lafayette Volkstheater)
- 3-12 *Das Fest der Handwerker.*
Vaudeville in one act, by L. Angely.
(Lafayette Volkstheater)
- 3-15 *Liebe kann Alles; oder so bezähmt man Frauen.*
Lustspiel in four acts (from Shakespeare), by Franz Holbein.
(Lafayette Volkstheater)
- 3-22 *Muttersegen; oder die neue Fanchon.*
Schauspiel mit Gesang in five acts, by W. Friedrich.
(Lafayette Volkstheater)
- 3-26 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Charakterbild mit Gesang in three acts, by F. Kaiser.
(Deutsches Theater)
- 3-29 *Der Sohn auf Reisen; oder Peter in der Fremde.*
Lustspiel in two acts, by L. Feldmann.
(Lafayette Volkstheater)

1863

- 3-29 *Wie denken Sie darüber?*
Posse in one act, by R. Hahn.
(Lafayette Volkstheater)
- 4-5 *Lumpazi Vagabundus; oder das liederliche Kleeblatt!*
Operette in three acts, by J. Nestroy.
(Lafayette Volkstheater)
- 4-6 *Müller und Miller.*
Schwank in two acts, by Alex. Elz.
(Deutsches Theater im New Orleans Opernhaus)
- 4-12 *Schwab und Schwäbin.*
Lustspiel in two acts, by I. F. Castelli.
(Lafayette Volkstheater)
- 4-12 *Ein Weisser Othello; oder der bengalische Tiger.*¹²⁹
Possenspiel in one act, by W. Friedrich.
(Lafayette Volkstheater)
- 4-19 *Der Glöckner von Notre Dame.*
Trauerspiel in five acts (from Victor Hugo), by Charlotte Birch-Pfeiffer.
(Deutsches Theater in Academy of Music)
- 4-19 *Der alte Magister; oder der Spieler und sein Kind.*
Charakter Gemälde in four acts, by Roderick Benedix.
(New Orleans Deutsches Theater)
- 4-26 *Salomon Ippelberger; oder die Engländer auf dem Continente.*
Lustspiel in two acts, by K. A. Görner.
(Lafayette Volkstheater)
- 4-26 *Soldatenliebe; oder des Kriegers Heimkehr.*
Lustspiel in one act, by Rudolph Genée.
(Lafayette Theater)
- 4-27 *Der Pariser Taugenichts.*
Lustspiel in four acts, by Karl Töpfer.
(Deutsches Theater im neuen Opernhaus)
- 5-3 *Der Heirathsantrag auf Helgoland.*
Lebensbild in three acts, by L. Schneider.
(Deutsches Theater in Eagle Hall)
- 5-10 *Der häusliche Zwist.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater in Eagle Hall)
- 5-10 *Lorenz und seine Schwester.*
Posse in one act, by W. Friedrich.
(Deutsches Theater in Eagle Hall)

¹²⁹ Cf. footnote 1-15-54.

1863

- 5-17 *Uriel Acosta; oder der Jude von Amsterdam.*
Tragödie in five acts, by Karl Gutzkow.
 (Academy of Music)
- 5-21 *Er ist nicht eifersüchtig.*
Lustspiel in one act, by Alex. Elz.
 (Deutsches Theater, in the Hall of Theater d'Orleans)
- 5-21 *Kaufmann von Venedig.*
Drama in five acts, by Shakespeare-Schlegel.
 (Deutsches Theater, Hall of Theater d'Orleans)
- 5-21 *Hochzeitsreise.*
- 5-24 *Lustspiel* in two acts, by R. Benedix.
 (Deutsches Theater, Hall of Theater d'Orleans)
- 5-24 *Er ist nicht eifersüchtig.*
Lustspiel in one act, by Alex. Elz.
 (Deutsches Theater, Hall of Theater d'Orleans)
- 10-4 *Die schöne Müllerin.*
Lustspiel in two acts, by L. Schneider.
 (Deutsches Theater in der Eagle Halle)
- 10-4 *Die Zerstreuten.*
Posse in one act, by Kotzebue.
 (Deutsches Theater in der Eagle Halle)
- 10-11 *Die Feuerprobe.*
Ritterschauspiel in one act, by August von Kotzebue.
 (Deutsches Theater in der Eagle Halle)
- 10-11 *Eigensinn; oder Gott sei Dank der Tisch ist gedeckt.*
Lustspiel in one act, by R. Benedix.
 (Deutsches Theater in der Eagle Halle)
- 10-18 *Müller und Miller.*
Schwank in two acts, by Alexander Elz.
 (Deutsches Theater in der Eagle Halle)
- 10-25 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater in der Eagle Halle)
- 10-25 *Zum grünen Esel; oder drei Freier und ein Liebhaber.*¹³⁰
Posse in one act, by Hahn.
 (Deutsches Theater in der Eagle Halle)
- 11-1 *Der Heirathsantrag auf Helgoland.*
Lebensbild in three acts, by L. Schneider.
 (Deutsches Theater in der Eagle Halle)
- 11-8 *Schwab und Schwäbin.*
Lustspiel in two acts, by I. F. Castelli.
 (Deutsches Theater in der Eagle Halle)

¹³⁰ Also advertised as: *Der grüne Esel; oder Schauspieler Pfiße.*

1863

- 11-15 *Der Nachtwächter.*
Posse in Versen in one act, by Theodor Körner.
 (Deutsches Theater in der Eagle Halle)
- 11-15 *Das Landhaus an der Heerstrasse.*
Lustspiel in one act, by A. Kotzebue.
 (Deutsches Theater, Eagle Halle)
- 11-22 *Fridolin; oder der Gang nach dem Eisenhammer.*
Romantisches Schauspiel in four acts, by Franz Holbein.
 (Deutsches Theater in der Eagle Halle)
- 11-29 *Der wilde Jäger; oder das Haus der Scharfenecker.*
Historisch vaterländisches Ritterschauspiel in four acts.
 Prologue of play: *Die wilde Jagd.*
 (Deutsches Theater, Eagle Halle)
- 12-6 *Der Hofmeister in tausend Angsten.*
Lustspiel in two acts (from the French), by Theodor Hell.
 (Deutsches Theater, Eagle Halle)
- 12-6 *Gänschen von Buchenau.*
Lustspiel in one act, by W. Friedrich.
 (Deutsches Theater, Eagle Halle)
- 12-13 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater, Eagle Halle)
- 12-12 *Männertreue.*
Lustspiel in one act, by I. Castelli.
 (Deutsches Theater, Eagle Halle)
- 12-20 *Liebe kann Alles; oder die bezähmte Widerspenstige.*
Lustspiel in four acts (from Shakespeare), by Franz Holbein.
 (Deutsches Theater in der Eagle Halle)
- 12-25 *Der Hochmuth kommt vor dem Falle!*¹³¹
 (Deutsches Theater in der neuen Lusitanos Halle)
- 12-25 *Der geprellte Schneider.*¹³²
 (Deutsches Theater in der Lusitanos Halle)
- 12-25 *Aristokrat und Demokrat! oder ein Mann aus dem Volke.*
Lustspiel in three acts (from Anvions Lenoix), by Fr. Adami.
 (Deutsches Theater in der Eagle Halle)
- 12-27 *Soldatenliebe.*
Lustspiel in one act (from the French), by Rudolph Genée.
 (Deutsches Theater in der Eagle Halle)

¹³¹ Data in newspaper incomplete.¹³² Data in newspaper incomplete.

1864

- 1-24 *Liebe kann Alles; oder die bezähmte Widerspenstige.*
Lustspiel in four acts (from Shakespeare), by Franz Holbein.
 (Deutsches Theater in der neuen Lusitanos Halle)
- 1-31 *Soldatenliebe.*
Lustspiel in one act (from the French), by R. Genée.
 (Deutsches Theater)
- 1-31 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater)
- 2-7 *Soldatenliebe.*
Lustspiel in one act (from the French), by Rudolph Genée.
 (Deutsches Theater in der neuen Lusitanos Halle)
- 2-7 *Das Landhaus an der Heerstrasse.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater in der neuen Lusitanos Halle)
- 7-11 *Die Brandschatzung.*
Lustspiel in one act, by August von Kotzebue.
 (Deutsches Theater)
- 12-25 *Die Lieder des Musikanten.*
Volksstück mit Gesang in five acts, by Rudolph Kneisel, music by Ferd. Gumbert.
 (Deutsches Theater in der neuen St. Charles Opera Halle)
- 12-30 *Ein glücklicher Familienvater; oder Onkel Satan und Tante Kobold.*
Lustspiel in three acts, by K. A. Görner.
 (Deutsches Theater, St. Charles Opera Halle)

1865

- 1-1 *Die ländliche Liebe; oder der lustige Tyroler in Wien.*
Lustspiel mit Gesang in one act.¹³³
 (Deutsches Theater)
- 1-1 *Die Verliebten.*
Posse mit Gesang in two acts.¹³⁴
 (Deutsches Theater)
- 1-1 *Narciss; oder drei Tage aus dem Leben der Marquise de Pombadour.*
Trauerspiel in five acts, by A. E. Brachvogel.
 (Deutsches Theater, St. Charles Opera Halle)

¹³³ Author omitted in newspaper.¹³⁴ Author omitted in newspaper.

1865

- 1-6 *Die Grille; oder die Zwillingsbrüder.*
Schauspiel in five acts (from G. Sand), by Charlotte Birch-Pfeiffer.
(Deutsches Theater, St. Charles Opera Halle)
- 1-9 *Der Leiermann und sein Pflegekind.*
Volksstück mit Gesang in five acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater, St. Charles Opera Halle)
- 1-13 *Der Barbier von New Orleans.*
Posse mit Gesang in three acts, by G. Moser und I. Dorst.
(Deutsches Theater, St. Charles Opera Hall)
- 1-14 *Der Leiermann und sein Pflegekind.*
Volksstück mit Gesang in five acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater, St. Charles Opera Hall)
- 1-17 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Deutsches Theater, St. Charles Opera Hall)
- 1-18 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Schauspiel in five acts, by Friedrich Schiller.
(Deutsches Theater, St. Charles Opera Hall)
- 1-30 *Der Gold Onkel.*
Volksstück mit Gesang in four acts, by Emil Pohl, music by A. Conradi.
(Deutsches Theater, French Opernhaus)
- 1-30 *Amerikas Zukunft.*
Lebendiges Bild in one act, arranged for the New Orleans stage by G. Ostermann.
(Deutsches Theater, French Opernhaus)
- 2-2 *Maria Theresia; oder gute Nacht, Hänschen.*
Lustspiel in five acts, by Arthur Müller.
(Deutsches Theater, French Opernhaus)
- 2-2 *Die Räuber.*
Schauspiel in five acts, by F. Schiller.
(Deutsches Theater im French Opera Haus)
- 2-9 *Eine feste Burg ist unser Gott; oder die Vertreibung der Salzburger.*
Seitenstück zu "Gute Nache, Hänschen" in five acts, by Arthur Müller.
(Deutsches Theater, French Opernhaus)
- 2-13 *Preziosa; oder die Zigeuner in Spanien.*
Schauspiel in four acts, by P. A. Wolff.
(Deutsches Theater, French Opernhaus)

1865

- 2-16 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Trauerspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im French Opera Haus)
- 2-20 *Der Lumpensammler von Paris.*
Drama in five acts (from the French), by Heinrich Schmidt.
(Deutsches Theater, French Opernhaus)
- 3-2 *Der Viehhändler aus Oberösterreich; oder Stadt und Land.*
Posse mit Gesang in three acts, by Friedrich Kaiser.
(Deutsches Theater, French Opernhaus)
- 3-6 *Pfefferrösel; oder die Frankfurter Messe im Jahre 1297.*
Schauspiel in four acts, by Charlotte Birch-Pfeiffer.
(Deutsches Theater, French Opernhaus)
- 3-13 *Barfüßele.*
Landliches Charaktergemälde (from Auerbachs *Erzählung*) in five acts, by M. Reichenbach.
(Deutsches Theater, French Opernhaus)
- 3-8 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Varieties Theater)
- 3-20 *Faust.*
Schauspiel in five acts, by Goethe.
(Deutsches Theater, Opernhaus)
- 3-31 *'s Letzte Fensterl'n.*
Singspiel in two acts, by Lachner.
(Deutsches Theater, Opernhaus)
- 3-31 *Ein Recept für Frauen.*
Lustspiel in one act, by Alexander Elz.
(Deutsches Theater, French Opernhaus)
- 3-31 *List und Phlegma; oder die Wette.*
Vaudeville in one act, by L. Angely.
(Deutsches Theater, French Opernhaus)
- 4-3 *Marie; oder die Tochter des Regiments.*
Operette in three acts (from the French *La Fille du Regiment* of St. George and Bayard), by Donnizetti.
(Deutsches Theater im Opernhaus)
- 4-7 *Der Glöckner von Notre Dame.*
Romantisches Drama in five acts (from Victor Hugo), by Charlotte Birch-Pfeiffer.
(Deutsches Theater, Opernhaus)
- 4-10 *Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
(Deutsches Theater, Opernhaus)

1865

- 5-1 *Der Alpenkönig und der Menschenfeind.*
Zauberspiel mit Gesang in four acts, by Ferdinand Raimund, music by Adolph Müller.
(Deutsches Theater, Opernhaus)
- 5-8 *König Cotton; oder ein schwarzer Menschenbruder.*
Burleske in one act, by G. Moser.
(Deutsches Theater, Opernhaus)
- 5-8 *Eigensinn; oder Gott sei Dank, der Tisch ist gedeckt.*
Lustspiel in one act, by R. Benedix.
(Deutsches Theater, Opernhaus)
- 5-8 *Des Herrn Magisters Perücke; oder die Katze im Kleiderschrank.*
Lustspiel in one act, by K. A. Görner.
(Deutsches Theater, Opernhaus)
- 5-10 *Der Pole und sein Kind; oder der letzte Mann vom 14. Regiment.*
Singspiel in two acts, by A. Lortzing.
(Deutsches Theater, Opernhaus)
- 5-15 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
(Deutsches Theater, Opernhaus)
- 6-26 *Köck und Gäste.*¹³⁵
Posse mit Gesang in one act, by Ernst Raupach.
(Deutsches Theater, Opernhaus)
- 6-26 *Müller und Miller.*
Schwank in two acts, by Alex. Elz.
(Deutsches Theater, Opernhaus)
- 10-27 *Das Urbild des Tartüffe.*
Lustspiel in five acts, by Karl Gutzkow.
(Deutsches Theater)
- 11-10 *Don Carlos, Infant von Spanien.*
Drama in five acts, by Friedrich Schiller.
(Deutsches Theater)
- 11-11 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Deutsches Theater)
- 11-15 *Faust.*
Trauerspiel in five acts, by Goethe.
(Deutsches Theater)
- 11-29 *Maria Stuart.*
Schauspiel in five acts, by Friedrich Schiller.
(Deutsches Theater)

¹³⁵ For other titles cf. footnote 5-2-47.

1866

10-7

*Der Fremde.*¹³⁶

10-12

Schauspiel in five acts, by Kotzebue.
(Varieties Theater)

12-19

Hamlet.

Trauerspiel in five acts (translated by A. W. Schlegel),
by Shakespeare.
(National Theater)

12-21

Uriel Acosta; oder der Sadducäer von Amsterdam.

Trauerspiel in five acts, by Karl Gutzkow.
(National Theater)

1867

1-1

Das Käthchen von Heilbronn.

Schauspiel in five acts, by H. Kleist.
(National Theater)

1-2

Kabale und Liebe.

Bürgerliches Trauerspiel in five acts, by Schiller.
(National Theater)

1-30

Die beiden Klingsberger; oder Vater und Sohn auf galanten Abenteuern.

Lustspiel in four acts, by August von Kotzebue.
(National Theater)

2-1

Ein Theaterskandal.

Posse mit Gesang in one act, by F. Nesmüller.
(National Theater)

2-1

Anna, Nanni, Nina, Nettchen; oder die Unschuld auf dem Lande.

Posse in two acts, by Juin.
(National Theater)

2-2

Der böse Geist Lumpazi Vagabundus; oder das liederliche Kleeblatt.

Operette in three acts, by J. Nestroy.
(National Theater)

2-3

Ein Theaterskandal.

Posse mit Gesang in one act, by F. Nesmüller.
(National Theater)

2-3

Die Zwillinge; oder die Dame von Paris und der Schusterjunge von Lyon.

Charakterbild in four acts, by Franz Trautmann.
(National Theater)

2-4

Eine leichte Person.

Posse mit Gesang in three acts, by E. Pohl.
(National Theater)

¹³⁶ Cf. footnote 12-20-50.

1867

- 2-5 *Ein Theaterskandal.*
Posse mit Gesang in one act, by F. Nesmüller.
 (National Theater)
- 2-5 *Ein Königreich für zwei Kinder.*
Posse in one act, by Drost.
 (National Theater)
- 2-5 *Des Herrn Magisters Perücke.*
Posse in two acts, by K. A. Görner.
 (National Theater)
- 2-6 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Trauerspiel in five acts, by Friedrich Schiller.
 (National Theater)
- 2-7 *Die Verlobung bei der Laterne.*
Operette in one act (from the French of Michel Carre
 and Leon Battu), music by J. Offenbach.
 (National Theater)
- 2-7 *Heyman Levi; oder Paris in Pommern.*
Vaudeville Posse in one act, by L. Angely.
 (National Theater)
- 2-8 *Lieschen Wildermuth.*
Lustspiel in four acts, by J. Krüger.
 (National Theater)
- 2-9 *Wilhelm Tell.*
Trauerspiel in five acts, by Friedrich Schiller.
 (National Theater)
- 2-10 *Der Alpenkönig und der Menschenfeind.*
Zauberposse mit Gesang in five acts, by Ferd. Raymond.
 (National Theater)
- 2-11 *Till Eulenspiegel; oder Schabernack über Schabernack.*
Posse in four acts, by J. Nestroy.
 (National Theater)
- 2-12 *Die Hugenotten; oder die St. Bartholomäus Nacht.*¹³⁷
Dramatisches Gemälde in five acts (from Dumas), by
 F. Adami.
 (National Theater)
- 2-13 *Englisch.*
Lustspiel in two acts, by K. A. Görner.
 (National Theater)
- 2-13 *Der Liebestrank; oder die Kunst, geliebt zu werden.*
Liederspiel in three acts (from the French), by R.
 Benedix.
 (National Theater)

¹³⁷ Usual subtitle: *oder die Pariser Bluthochzeit.*

1867

- 2-14 *Die Hugenotten; oder die St. Bartholomäus Nacht.*¹³⁸
Dramatisches Gemälde in five acts (from Dumas), by
 F. Adami.
 (National Theater)
- 2-15 *Kieselach und seine Nichte vom Ballet.*
- 2-17 *Posse mit Gesang* in four acts, by A. Weihrauch, music
 • by Conradi.
 (National Theater)
- 2-24 *Baljean; oder die Armen und Elenden.*
Drama (from the novel of Victor Hugo, *Les Mis-
 erables*), arranged for the German stage by A. Diez-
 mann.
 (National Theater)
- 2-25 *Der Liebestrank.*
Operette in three acts (from the French), by R. Bene-
 dix.
 (National Theater)
- 2-26 *Der Störenfried; oder eine böse Schwiegermutter, ist es.*
Lustspiel in four acts, by Roderick Benedix.
 (National Theater)
- 2-27 *Drei Tage aus dem Leben eines Spielers.*
Drama in four acts (from Ducange), by L. Angely.
 (National Theater)
- 3-1 *Orpheus in der Unterwelt.*
Operette in four acts, by Hector Cremieux.
 (National Theater)
- 3-11 *Faust.*
Tragödie in five acts, by Goethe.
 (National Theater)
- 3-29 *Uriel Acosta; oder der Sadducäer von Amsterdam.*
Trauerspiel in five acts, by Karl Gutzkow.
 (National Theater)

1868

- 3-15 *Der Vicomte von Letorieres.*
Lustspiel in three acts (from Bayard and Dumanoir),
 by Scheremberg.
 (National Theater)
- 3-22 *Die Lieder des Musikanten.*
Charakterbild mit Gesang in five acts, by R. Kneisel,
 music by Gumbert.
 (National Theater)
- 4-13 *Richelieu; oder die Verschwörung.*
Schauspiel in five acts, by J. Christoph.
 (National Theater)

¹³⁸ *Idem.*

1869

- 1-17 *Der alte Fritz; oder Heiraten auf Commando.*¹³⁹
 1-22 *Lustspiel* in four acts, by Boas.
 (National Theater)
- 1-31 *Rubins in Madrid.*
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
 (National Theater)
- 2-22 *Maria Stuart.*
Trauerspiel in five acts, by Friedrich Schiller.
 (St. Charles Theater)
- 2-23 *Medea.*
Trauerspiel in five acts, by Grillparzer.
 (St. Charles Theater)
- 2-25 *Kabale und Liebe.*
Trauerspiel in five acts, by Friedrich Schiller.
 (St. Charles Theater)
- 2-26 *Deborah.*
Schauspiel in four acts, by S. H. Mosenthal.
 (St. Charles Theater)
- 2-28 *Marianne, ein Weib aus dem Volk.*
Volksstück in five acts (from the French), by Joseph
 Mendelssohn.
 (St. Charles Theater)
- 3-5 *Deborah.*
Schauspiel in four acts, by S. H. Mosenthal.
 (St. Charles Theater)
- 3-7 *Der Sohn des Teufels.*
Drama in five acts.¹⁴⁰
 Prologue of play: *Die drei roten Männer.*
 (Neues Opern Haus)
- 4-4 *Hinko!; oder König und Freiknecht.*
Drama in five acts, by Charlotte Birch-Pfeiffer.
 (National Theater)
- 4-25 *Aufgeschoben ist nicht aufgehoben; oder die Verwech-
 selungen.*
Lustspiel in four acts, by K. A. Görner.
 (National Theater)
- 5-23 *Zum grünen Esel; oder drei Freier und ein Liebhaber.*¹⁴¹
Posse in one act, by R. Hahn.
 (Turnhalle)
- 5-23 *Der gerade Weg, der beste.*
Lustspiel in one act, by August von Kotzebue.
 (Turnhalle)

¹³⁹ Correct title: *Der alte Fritz und seine Offiziere.*¹⁴⁰ Author omitted in newspaper.¹⁴¹ Cf. footnote 10-25-63.

1869

- 5-23 *Itzig Meyer in der Mördergrube.*
Schwank in one act, by K. A. Görner.
 (Turnhalle)
- 9-26 *Wilhelm Tell; oder die Befreiung der Schweiz.*
Trauerspiel in five acts, by Friedrich Schiller.
 (National Theater)
- 10-4 *Ein neuer Weg, um alte Schulden zu bezahlen.*
Schauspiel in five acts.¹⁴²
 (National Theater)
- 10-17 *Schneider Fips; oder eine gefährliche Nachbarschaft.*
Lustspiel in one act, by August von Kotzebue.
 (National Theater)
- 11-14 *Der Beobachter; oder eine Montagszeitung.*
Posse in five acts.¹⁴³
 (National Theater)
- 12-26 *Die Grille; oder die Zwillingbrüder.*
Schauspiel in five acts (from Sand), by Charlotte
 Birch-Pfeiffer.
 (National Theater)

1870

- 1-23 *Die Zauberflöte.*
Oper by Mozart.
 (National Theater)
- 1-25 *Die weisse Dame.*
Oper by Boieldieu.
 (National Theater)
- 1-26 *Martha.*
Oper by W. Flotow.
 (National Theater)
- 1-27 *Faust.*
Oper by Gounod.
 (Opern Haus)
- 1-27 *Stradella.*
Oper in three acts, by F. von Flotow, text by W. Friedrich.
 (National Theater)
- 7-3 *Dreiunddreissig Minuten in Grüneberg.*
Schwank in one act, by Karl Holtei.
 (Turnhalle)
- 7-3 *Der gerade Weg, der beste!*
Lustspiel in one act, by August von Kotzebue.
 (Turnhalle)

¹⁴² Author omitted in newspaper.¹⁴³ Author omitted in newspaper.

1870

- 7-10 *Der Sohn auf Reisen; oder Peter in der Fremde.*
Lustspiel in two acts, by L. Feldmann.
(Turnhalle)
- 7-17 *Die eifersüchtige Frau.*
Lustspiel in two acts, by August von Kotzebue.
(Turnhalle)
- 7-24 *Der arme Poet.*
Schauspiel in one act, by August von Kotzebue.
(Turnhalle)
- 7-24 *Der Wittwer und sein lustiger Christel.*
Lustspiel in one act, by Deinhardstein.
(Turnhalle)
- 7-31 *Lenore; oder die Todtenbraut.*
Vaterländisches Schauspiel in three acts, by Karl Holtei.
(National Theater)
- 8-7 *Müller und Miller.*
Schwank in two acts, by Alex. Elz.
(Turnhalle)
- 8-14 *Der schwarze Peter.*
Schwank in one act, by K. A. Görner.
(Turnhalle)
- 8-14 *Die Tante aus Schwaben.*
Lustspiel in one act, by T. Wehl.
(Turnhalle)
- 8-21 *Das war ich.*
Lustspiel in one act, by J. Hutt.
(Turnhalle)
- 8-21 *Ein Mann wie Viele!; oder eine heimliche Liebschaft.*
Lustspiel in one act, by L. Bahn.
(Turnhalle)
- 8-28 *Das war ich.*
Lustspiel in one act, by J. Hutt.
(Turnhalle)
- 8-28 *Eigensinn; oder Gott sei Dank, der Tisch ist gedeckt.*
Lustspiel in one act, by R. Benedix.
(Turnhalle)
- 9-4 *Ein alter Diensthote.*
Genrebild in one act, by R. Hahn.
(Turnhalle)
- 9-4 *Des Magisters Perücke.*
Lustspiel in two acts, by K. A. Görner.
(Turnhalle)

1870

- 9-11 *Müller und Miller.*
Schwank in two acts, by Alex. Elz.
(Turnhalle)
- 10-2 *Die Verwandtschaften.*
Lustspiel in five acts, by August von Kotzebue.
(Turnhalle)
- 10-9 *Der schwarge Peter.*
Lustspiel in one act, by K. A. Görner.
(Turnhalle)
- 10-9 *Nachtigall und Nichte.*
Lustspiel in one act, by R. Hahn.
(Turnhalle)
- 10-16 *Englisch.*
Lustspiel in two acts, by K. A. Görner.
(Turnhalle)
- 10-16 *Einer muss heiraten!*
Lustspiel in one act, by Alex. Wilhelmi.
(Turnhalle)
- 10-23 *Gänschen von Buchenau.*
Lustspiel in one act, by W. Friedrich.
(Turnhalle)
- 10-23 *Nachtigall und Nichte.*
Lustspiel in one act, by R. Hahn.
(Turnhalle)
- 11-3 *Des Nächsten Hausfrau.*
Lustspiel in four acts, by Julius Rosen.
(National Theater)
- 11-3 *Eine verfolgte Unschuld.*
Posse in one act, by Anton Langer, music by Conradi.
(National Theater)
- 11-4 *Ein glücklicher Familienvater.*
Lustspiel in three acts, by K. A. Görner.
(National Theater)
- 11-6 *Gasthaus Abenteuer.*
Posse in three acts, by Oswald.
(Turnhalle)
- 11-6 *Das erste Mittagessen.*
Lustspiel in one act, by Carl Görlitz.
(National Theater)
- 11-8 *Junge Männer und alte Weiber.*
Lustspiel in two acts, by Th. Apel.
(National Theater)
- 11-8 *Eine verfolgte Unschuld.*
Posse in one act, by A. Langer.
(National Theater)

1870

- 11-9 *Des Nächsten Hausfrau.*
Lustspiel in three acts, by Julius Rosen.
(National Theater)
- 11-9 *Beckers Geschichte; oder Um Hochzeitstage.*
Liederspiel in one act, by E. Jacobson, music by A. Conradi.
(National Theater)
- 11-11 *Von Stufe zu Stufe; oder Zwanzig Jahre aus dem Leben einer Frau.*
Lebensbild mit Gesang in five acts, by Hugo Müller, music by Bial.
(National Theater)
- 11-13 *Der Hofmeister in tausend Angsten.*
Lustspiel in two acts, by Theodore Hell.
(Turnhalle)
- 11-13 *Von Stufe zu Stufe; oder Zwanzig Jahre aus dem Leben einer Frau.*
11-14 *Lebensbild mit Gesang* in five acts, by Hugo Müller, music by Bial.
(National Theater)
- 11-16 *Die Dienstboten.*
Lustspiel in one act, by R. Benedix.
(National Theater)
- 11-16 *Schülerschwänke; oder die kleinen Wilddiebe.*
Vaudeville Posse in one act, by L. Angely.
(National Theater)
- 11-17 *Dr. Wespe; oder die emancipirte Dame.*
Lustspiel in five acts, by R. Benedix.
(National Theater)
- 11-18 *Die schöne Galathee.*
Komische mythologische Oper in one act, by Poly Henrion, music by Franz von Suppée.
(National Theater)
- 11-18 *Das erste Mittagessen.*
Lustspiel in one act, by Carl Görlitz.
(National Theater)
- 11-18 *Im Wartesalon erster Klasse.*
Lustspiel in one act, by Hugo Müller.
(National Theater)
- 11-20 *Schülerschwänke; oder die kleinen Wilddiebe!*
Vaudeville Posse in one act, by L. Angely.
(National Theater)
- 11-20 *Doktor Robin.*
Lustspiel in one act, by W. Friedrich.
(National Theater)

1870

- 11-20 *Holz und Viele; oder Zwei lustige Musikanten.*
Posse mit Gesang in one act, by A. Amro, music by
Rossner.
(National Theater)
- 11-23 *Er muss aufs Land.*
Lustspiel in three acts, by W. Friedrich.
(National Theater)
- 11-23 *Die Zillerthaler!*
Liederspiel in one act, by F. Nesmüller.
(National Theater)
- 11-25 *Heydemann und Sohn.*
Lebensbild in three acts, by Hugo Müller, music by
Conradi.
(National Theater)
- 11-30 *Die schöne Galathee.*
Komische mythologische Oper in one act, by Poly
Henrion-Suppée.
(National Theater)
- 12-2 *Mozarts Leben und Tod.*
Melodramatisches Tonwerk in four acts, by Leonhard
Wohnmuth, music by Franz von Suppée.
(National Theater)
- 12-4 *Barbara Ubryk; oder das Verbrechen im Kloster zu
Krakau!*
Drama mit Gesang in four acts, by L. Schmitzer and
Geza Berger.
(National Theater)
- 12-5 *Waldlieschen; oder die Tochter der Freiheit.*
Charakterbild mit Gesang in three acts, by Karl Elmar.
(National Theater)
- 12-7 *Von Stufe zu Stufe; oder Zwanzig Jahre aus dem Leben
einer Frau.*
Lebensbild in five acts, by Hugo Müller.
(National Theater)
- 12-9 *In Saus und Braus.*
Posse mit Gesang in three acts, by R. Hahn.
(National Theater)
- 12-11 *Barbara Ubryk; oder das Verbrechen im Kloster zu
Kraukau.*
Drama mit Gesang in four acts, by L. Schmitzer and
Geza Berger.
(National Theater)
- 12-12 *In Saus und Braus.*
Posse mit Gesang in three acts, by R. Hahn.
(National Theater)

1870

12-14

Ein geadelter Kaufmann.

12-16

Lebensbild in five acts, by K. A. Görner.
(National Theater)

12-18

*In Saus und Braus.**Posse mit Gesang* in three acts, by R. Hahn.
(National Theater)

12-19

*Das Geheimnis der alten Mamsell; oder Hass und Liebe.**Schauspiel* in five acts, by A. E. Wollheim.Prologue of play: *Des Gauklers Tochter*.¹⁴⁴

(National Theater)

12-21

*In Saus und Braus.**Posse mit Gesang* in three acts, by R. Hahn.
(National Theater)

12-23

*Das Geheimnis der alten Mamsell; oder Hass und Liebe.**Schauspiel* in five acts (from Marlitt), by Wollheim.

(National Theater)

12-25

*Die Strassentänzerin von Paris.**Lebensbild* in three acts, by Therese Megerle.Prologue of play: *Die Kinder des Aristokraten.*

(National Theater)

12-26

*Drei Paar Schuhe; oder die kurirte Schusterfrau.**Lebensbild mit Gesang* in three acts, by Karl Görlitz,
music by Conradi.

(National Theater)

12-27

*Barbara Ubryk; oder das Verbrechen im Kloster zu
Krakau.**Zeitbild* in four acts, by Louis Schmitzer.

(National Theater)

12-28

Drei Paar Schuhe; oder die kurirte Schusterfrau.

12-30

Lebensbild mit Gesang in three acts, by Karl Görlitz,
music by Conradi.

(National Theater)

1871

1-1

*Der Jongleur; oder der Schneider als Muselmann.**Volkestück mit Gesang* in four acts, by Emil Pohl.

(National Theater)

1-2

*Die Strassentänzerin von Paris.**Lebensbild* in three acts, by Therese Megerle.Prologue of play: *Die Kinder des Aristokraten.*

(National Theater)

1-4

*Der Jongleur; oder der Schneider als Muselmann.**Posse* in three acts, by E. Pohl.

(National Theater)

¹⁴⁴ Correct title: *Die Gauklerstochter*.

1871

- 1-6 *Auf eigenen Füßen.*
Posse mit Gesang in six acts, music by Conradi.
 (National Theater)
- 1-11 *Spielt nicht mit dem Feuer.*
Lustspiel in three acts, by W. A. Putlitz.
 (National Theater)
- 1-13 *Aschenbrödel; oder eine Mädchen-Pensions-Anstelle.*
Schauspiel in four acts, by K. A. Görner.
 (National Theater)
- 1-13 *Rübezahl; oder der Berggeist im Riesengebirge.*
Oper in one act, arranged by Jansen, music by Conradi.
 (National Theater)
- 1-15 *Das neue Aschenbrödel.*¹⁴⁵
Schauspiel in five acts, by K. A. Görner.
 (National Theater)
- 1-15 *Die schöne Galathee.*
Mythologische Oper in one act, by Poly Henrion, music
 by Franz von Suppée.
 (National Theater)
- 1-16 *Spielt nicht mit dem Feuer.*
Lustspiel in three acts, by W. A. Putlitz.
 (National Theater)
- 1-16 *Das Versprechen hinter dem Herd.*
Operette in one act, by Alex. Baumann.
 (National Theater)
- 1-18 *Er muss aufs Land.*
Lustspiel in three acts, by W. Friedrich.
 (National Theater)
- 1-18 *Rübezahl; oder der Berggeist im Riesengebirge.*
Oper in one act, arranged by Jansen, music by Conradi.
 (National Theater)
- 1-20 *Einer von unsere Leut.*
- 1-22 *Posse mit Gesang* in three acts, by O. F. Berg.
 (National Theater)
- 1-25 *Ein geadelter Kaufmann.*
Lebensbild in five acts, by K. A. Görner.
 (National Theater)
- 1-27 *Kean; oder Komödiant und Gräfin.*
- 1-28 *Schauspiel* in five acts (from Alexander Dumas), by
 Louis Schneider.
 (National Theater)

¹⁴⁵Correct title: *Aschenbrödel*.

1871

- 1-31 *Einer von unsere Leut.*
Posse mit Gesang in three acts, by O. F. Berg.
(National Theater)
- 2-2 *Inspektor Bräsig; oder Meckienburgische Charaktere.*
Lebensbild in five acts (from Fritz Reuter's novel,
Ut mine Stromtid), translated into High German and
arranged for the stage by Th. Gassmann.
(National Theater)
- 2-3 *Eine Nacht in Berlin.*
Posse mit Gesang in three acts, by Fr. Hopp, music by
A. Lang.
(National Theater)
- 2-5 *Barfüssele.*
Schwäbisches Volksstück mit Gesang in five acts (from
Auerbach's village tale with the same title), arranged
by Moritz Reichenbach.
(National Theater)
- 2-7 *Der Vetter.*¹⁴⁶
Lustspiel in three acts, by R. Benedix.
(National Theater)
- 2-7 *1733 Thaler, 22½ Silbergroschen.*
Posse mit Gesang in one act, by E. Jacobson, music by
A. Lang.
(National Theater)
- 2-8 *Sie ist wahnsinnig.*
Lustspiel in three acts, by L. Schneider.
(National Theater)
- 2-8 *Holz und Blech; oder zwei lustige Musikanten.*
Posse mit Gesang in one act, by A. Amro, music by
Rosner.
(National Theater)
- 2-10 *Die Probier Mamsell.*
2-12 *Lebensbild mit Gesang* in three acts, by O. F. Berg,
arranged for the stage by E. Jacobson, music by Leon-
hard.
(National Theater)
- 2-14 *Eine feste Burg ist unser Gott; oder die Vertreibung der*
Salzburger.
Volksstück mit Gesang in five acts, by Arthur Müller.
(National Theater)
- 2-17 *Der Postillon von Müncheberg.*
Posse mit Gesang in three acts, by E. Jacobson, music
by Conradi.
(National Theater)

¹⁴⁶ Usual title: *Der Allerwelts Vetter.*

1871

- 2-17 *Sie ist wahnsinnig.*
Lustspiel in three acts (from Mellville), by L. Schneider.
(National Theater)
- 2-17 *Die Wittwe Grapin; oder die kleine Liese.*
Operette in one act, by A. Forger.
(National Theater)
- 2-23 *Ein deutscher Krieger; oder die Annektirung von Elsass und Lothringen.*
Schauspiel in three acts, by E. Bauernfeld.
(National Theater)
- 2-24 *Der Postillon von Müncheberg.*
2-26 *Posse mit Gesang* in three acts, by E. Jacobson.
(National Theater)
- 3-3 *Eine leichte Person.*
3-5 *Posse mit Gesang* in four acts, by Emil Pohl, music by Conradi.
(National Theater)
- 3-8 *Das Mädchen vom Dorfe; oder Lustige Schwabe.*
Lebensbild mit Gesang in three acts, by J. Krüger, music by Ed. Stiegmann.
(National Theater)
- 3-10 *Die Grille.*
Ländliches Charakterbild in five acts (from Sand), by Charlotte Birch-Pfeiffer.
(National Theater)
- 3-12 *Preziosa; oder das Zigeunermädchen.*
Melodrama in four acts, by Preis Alexander Wolff, music by E. M. von Weber.
(National Theater)
- 3-14 *Das Liebchen auf dem Dache.*
Komische Operette in one act, by Erich Nettel, music by C. F. Conradi.
(National Theater)
- 3-14 *Dornen und Lorbeer; oder das ungekannte Meisterstück.*
Drama in two acts (from Lafont), by W. Friedrich.
(National Theater)
- 3-17 *Narciss.*
Trauerspiel in five acts, by A. E. Brachvogel.
(National Theater)
- 3-19 *Der Postillon von Müncheberg.*
Posse mit Gesang in four acts, by E. Jacobson, music by Conradi.
(National Theater)

1871

- 3-21 *Blaubart.*
Komische Oper in four acts (from Meilhac and Halevy), by Fr. Hopp, music by Offenbach, arranged into scenes by Carl Fritze.
 (National Theater)
- 3-24 *Ein Mädchen aus dem Volke; oder so muss es kommen.*
Posse mit Gesang in three acts, by W. Mannstädt.
 (National Theater)
- 3-28 *Marie, die Tochter des Regiments.*¹⁴⁷
Operette in three acts (from the French), by Donizetti.
 (National Theater)
- 3-31 *Der Jude.*
Schauspiel in three acts (from Cumberland), arranged for the German stage by Seydelmann.
 (National Theater)
- 3-31 *Lieschen und Fritzchen.*
Musikalisches Genrebild in one act, by Poly Henrion.
 (National Theater)
- 4-2 *Marie, die Tochter des Regiments.*¹⁴⁸
Oper in three acts, by Donizetti.
 (National Theater)
- 4-2 *Dornen und Lorbeer; oder das unbekannte Meisterwerk.*
Drama in two acts (from Lafont), by W. Friedrich.
 (National Theater)
- 4-4 *Marianne, ein Weib aus dem Volke.*
Drama in five acts (from the French), by Joseph Mendelssohn.
 (National Theater)
- 4-9 *Kleingeld; oder ein weiblicher Monte Christo.*
Posse mit Gesang in three acts, by Emil Pohl, music by Conradi.
 (National Theater)
- 4-11 *Prinzessin Diana; oder das schöne Bild von Erz.*
Schauspiel in five acts (from the Spanish of Don Augustin Moreto), by E. A. West.
 (National Theater)
- 4-14 *Uriel Acosta.*
Trauerspiel in five acts, by Karl Gutzkow.
 (National Theater)
- 4-16 *Lumpazi Vagabundus; oder das liederliche Kleeblatt!*
Operette in three acts, by J. Nestroy.
 (National Theater)

¹⁴⁷ Title occurs also as *Die Regiments Tochter.*¹⁴⁸ *Idem.*

1871

- 4-18 *Ein preussischer Offiziersbursche; oder der neue Toggenburg.*
Lustspiel in one act, by E. Rethwisch.
 (National Theater)
- 4-18 *Ein Seemanns Jubiläum.*
Liederspiel in one act, by Ernst Rethwisch.
 (National Theater)
- 4-18 *Sören Sörensen, der tapfere Landsoldat.*
Lustspiel mit Gesang in one act, by Ernst Rethwisch,
 music by Otto Rosenberg.
 (National Theater)
- 4-21 *Der alte Fritz und seine Offiziere.*
Lustspiel in four acts, by Boas.
 (National Theater)
- 4-21 *Fritzchen und Lieschen; oder französische Schwaben.*
Musikalisches Genrebild, by Poly Henrion, music by
 Jacques Offenbach.
 (National Theater)
- 4-23 *Der Leiermann und sein Kind.*¹⁴⁹
Volksstück mit Gesang in five acts, by Charlotte Birch-
 Pfeiffer.
 (National Theater)
- 4-25 *Der Vicomte von Letorieres.*
Lustspiel in three acts (from Bayard and Dumanoir),
 by Scherenberg.
 (National Theater)
- 4-25 *Die Kunst, geliebt zu werden.*
Liederspiel in one act (from the French), by Ferdin-
 and Gumbert.
 (National Theater)
- 4-28 *Die Bekenntnisse; oder vor und nach der Hochzeit.*
Lustspiel in three acts, by E. Bauernfeld.
 (National Theater)
- 4-28 *Wittve Grapin; oder die kleine Liese.*
Operette in one act, by A. von Forges, music by Flotow.
 (National Theater)
- 4-29 *Der Kaufmann von Venedig.*
Schauspiel in four acts, by Shakespeare-Schlege.
 (National Theater)
- 5-4 *Er ist Baron.*
Posse in three acts, by Rudolph Hahn, music by Theo-
 dore Hauptner.
 (National Theater)

¹⁴⁹ Correct title: *Der Leiermann und sein Pflegekind.*

1871

- 6-11 *Der verwunschene Prinz; oder Weiberlist.*
Lustspiel in three acts, by J. Plötz.
(Turnhalle)
- 6-16 *Ein Glas Wasser; oder Revanche.*
Schwank in one act, by Roger.
(National Theater)
- 6-16 *Die Ehescheuen; oder einer muss heiraten.*
Lustspiel in one act, by Alex. Wilhelmi.
(National Theater)
- 6-25 *Gegenüber; oder alte Liebe rostet nicht.*
Lustspiel in three acts, by R. Benedix.
(Turnhalle)
- 7-2 *Ein Mann wie Vielle; oder eine heimliche Leidenschaft.*
Lustspiel in one act, by L. Bahn.
(Turnhalle)
- 7-2 *Ein Herr und eine Dame.*
Lustspiel in one act (from the French), by H. Uhde.
(Turnhalle)
- 10-19 *Kabale und Liebe.*
Trauerspiel in five acts, by Friedrich von Schiller.
(National Theater)
- 10-20 *Gewonnene Herzen; oder Nord und Süddeutschland.*
Volksstück mit Gesang in three acts, by Hugo Müller,
music by R. Bial.
(National Theater)
- 10-22 *Das Milchmädchen aus Schöneberg!*
Volksstück mit Gesang in three acts, by E. Jacobson,
music by Conradi.
(National Theater)
- 10-23 *Philippine Welser.*
Schauspiel in five acts, by Oscar von Redwitz.
(National Theater)
- 10-25 *Der reisende Student; oder das Donnerwetter.*
Lustspiel in two acts, by L. Schneider.
(National Theater)
- 10-25 *Guten Morgen, Herr Fischer.*
Operette in one act, by W. Friedrich, music by E.
Stiegmann.
(National Theater)
- 10-26 *Das Milchmädchen aus Schöneberg.*
Schauspiel mit Gesang in three acts, by W. Mannstädt.
(National Theater)

1871

- 10-27 *Mutter und Sohn; oder die Geheimnisse des Schlosses Ramm.*
Schauspiel in five acts (from the novel, *Die Nachbarn*, of Frederike Bremer), arranged for the stage by Charlotte Birch-Pfeiffer.
(National Theater)
- 10-29 *Gewonnene Herzen; oder Nord und Süddeutschland!*
Volksstück mit Gesang in three acts, by Hugo Müller, music by R. Bial.
(National Theater)
- 10-30 *Der Sonnewendhof; oder die Tochter des Mordbrenners.*
Volksstück in five acts, by S. Mosenthal.
(National Theater)
- 10-31 *Sperling und Sperber; oder der Sündenbock.*
Schwank in one act, by E. A. Görner.
(National Theater)
- 10-31 *Ein weisser Othello; oder der bengalische Tiger.*
Posse in one act (from the French), by W. Friedrich.
(National Theater)
- 10-31 *Guten Morgen, Herr Fischer.*
Operette in one act, by W. Friedrich, music by Stiegmänn.
(National Theater)
- 11-2 *Gewonnene Herzen; oder Nord und Süddeutschland.*
Volksstück mit Gesang in three acts, by Hugo Müller, music by R. Bial.
(National Theater)
- 11-3 *Die Anna-Liese!*
Schauspiel in five acts, by Hermann Hersch.
(National Theater)
- 11-3 *Aus Liebe zur Kunst; oder ein Singspiel.*
Posse mit Gesang in one act, by G. von Moser, music by A. Conradi.
(National Theater)
- 11-5 *Unruhige Zeiten; oder es geht los.*
Posse mit Gesang in three acts, by Emil Pohl, music by Conradi.
(National Theater)
- 11-6 *Mutter und Sohn.*
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
(National Theater)
- 11-8 *Frauenkampf.*
Lustspiel in three acts, by Olfers.
(National Theater)

1871

- 11-8 *Hermann und Dorothea.*
Liederspiel in one act, by A. Weihrauch, music by Lang.
(National Theater)
- 11-10 *Wilhelm Tell.*
Schauspiel in five acts, by Friedrich von Schiller.
(National Theater)
- 11-12 *Der Gold Onkel.*
Posse mit Gesang in four acts, by Emil Pohl, music
by Conradi.
(National Theater)
- 11-13 *Der Sonnwendhof; oder die Tochter des Mordbrenners.*
Volksstück in five acts, by S. H. Mosenthal.
(National Theater)
- 11-15 *Die bezähmte Widerspenstige.*
Lustspiel in five acts, by Shakespeare-Baudissin-Dein-
hardstein.
(National Theater)
- 11-15 *We isst mit?*
Vaudeville Posse in one act, by W. Friedrich.
(National Theater)
- 11-16 *Unruhige Zeiten; oder es geht los.*
Posse in three acts, by E. Pohl.
(National Theater)
- 11-17 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Posse mit Gesang in four acts, by Fr. Kaiser, music by
Emil Binder.
(National Theater)
- 11-19 *Wilhelm Tell.*
Schauspiel in five acts, by Friedrich Schiller.
(National Theater)
- 11-22 *Die schöne Helena.*
Komische Oper in three acts, by Meilhac and Halevy,
music by Jacques Offenbach.
(National Theater)
- 11-23 *Der Sonnwendhof; oder die Tochter des Mordbrenners.*
Volksstück in five acts, by S. H. Mosenthal.
(National Theater)
- 11-24 *Der Gold Onkel.*
Posse mit Gesang in four acts, by Emil Pohl, music by
Conradi.
(National Theater)
- 11-26 *Kabale und Liebe.*
Trauerspiel in five acts, by Friedrich Schiller.
(National Theater)

1871

- 11-27 *Die Verschwörung der Frauen; oder die Preussen in Breslau.*
Historisches Schauspiel in five acts, by Arthur Müller.
(National Theater)
- 11-28 *Die schöne Helena.*
11-29 *Komische Oper* in three acts, by Meilhac and Halevy,
11-30 music by Jacques Offenbach.
(National Theater)
- 12-1 *Maria Stuart.*
Trauerspiel in five acts, by Schiller.
(National Theater)
- 12-3 *Die schöne Helena.*
Komische Oper in three acts, by Meilhac and Halevy,
music by Jacques Offenbach.
(National Theater)
- 12-4 *Die bezähmte Widerspenstige.*
Lustspiel in five acts, by Shakespeare-Baudissin-Dein-
hardstein.
(National Theater)
- 12-6 *Blaubart.*
Komische Oper in four acts, by Meilhac and Halevy,
translated into German by Julius Hopp, music by
Jacques Offenbach.
(National Theater)
- 12-7 *Die Verschwörung der Frauen; oder die Preussen in Breslau.*
Historisches Schauspiel in five acts, by Arthur Müller.
(National Theater)
- 12-8 *Blaubart.*
12-10 *Komische Oper* in four acts, by Meilhac-Halevy, trans-
lated into German by Julius Hopp, music by Jacques
Offenbach.
(National Theater)
- 12-13 *Kanonenfutter.*
Lustspiel in three acts, by Julius Rosen.
(National Theater)
- 12-13 *Ein verschwiegener Dröschkenkutscher.*
Schwank mit Gesang in one act (from the French).
by K. A. Görner.
(National Theater)
- 12-14 *Die schöne Helena.*
Komische Oper in three acts, by Meilhac-Halevy, music
by Offenbach.
(National Theater)

1871

12-15 *Deborah.**Volksschauspiel* in four acts, by S. H. Mosenthal.
(National Theater)12-15 *Die Hanni weint, und Hansi lacht!**Komische Operette* in one act, music by Jacques Offenbach.
(National Theater)12-17 *An der Spree und am Rhein; oder vor und nach der Kriegeserklärung.**Zeitbild mit Gesang* in four acts, by Hugo Müller.
(National Theater)12-18 *Ein Kind des Glücks!**Lebensbild* in five acts, by Charlotte Birch-Pfeiffer.
(National Theater)12-20 *Die schöne Galathee.**Mythologische Oper* in one act, by Poly Henrion, music by Franz von Suppee.
(National Theater)12-20 *Hohe Politik; oder der neue Premierminister.**Lustspiel* in three acts, by Julius Rosen.
(National Theater)12-21 *Blaubart.**Operette* in four acts, by Meilhac-Halevy-Hopp.
(National Theater)12-22 *Die bezähmte Widerspenstige.**Lustspiel* in five acts, by Shakespeare-Baudissin-Deinhardstein.
(National Theater)12-22 *Weihnachten.**Phantastisches Märchen* in one act, by A. W. Hesse, music by Conradi.
(National Theater)12-25 *Der Weihnachtsabend; oder die Lichtensteiner.**Dramatisches Gemälde* in five acts, by J. Bahrddt.
(National Theater)12-26 *Königin Margot und die Hugenotten.*¹⁵⁰*Dramatisches Gemälde* in five acts (from Alex. Dumas), arranged by Friedrich Adami.
(National Theater)12-27 *Kanonenfutter.**Lustspiel* in three acts, by Julius Rosen.
(National Theater)

¹⁵⁰ Correct title: *Die Hugenotten; oder die Pariser Bluthochzeit.*

1871

- 12-27 *Aus Liebe zur Kunst.*
Singspiel in one act, by G. Moser, music by A. Conradi.
(National Theater)
- 12-28 *Das Versprechen hinter dem Herd.*
Operette in one act, by Alex. Baumann.
(National Theater)
- 12-28 *Hohe Politik.*
Lustspiel in one act, by Julius Rosen.
(National Theater)
- 12-29 *Kleingeld; oder ein weiblicher Monte Christo!*
Posse mit Gesang in three acts, by Emil Pohl, music
by A. Conradi.
(National Theater)
- 12-31 *Der Viehhändler aus Oberösterreich; oder Stadt und
Land.*
Posse in two acts, by Fr. Kaiser.
(National Theater)

1872

- 1-3 *Schuster Pluster; oder wenn Leute Geld haben.*
Dramatisches Bild in three acts, by A. Weihrauch.
(National Theater)
- 1-5 *Der Geizige.*
Charakterbild in five acts (from Moliere), translated
for the German stage by Franz Dingelstedt.
(National Theater)
- 1-5 *Der arme Poet.*
Schauspiel in one act, by August von Kotzebue.
(National Theater)
- 1-7 *Kleingeld; oder ein weiblicher Monte Christo.*
Posse mit Gesang in three acts, by Emil Pohl, music
by Conradi.
(National Theater)
- 1-8 *Robert und Bertram; oder die lustigen Vagabunden.*
Posse mit Gesang in four acts, by Gustav Räder.
(National Theater)
- 1-10 *Die Geheimnisse von New Orleans.*
Deutsch-Amerikanisches Lebensbild mit Gesang in
three acts, by E. Berger.
(National Theater)
- 1-12 *Orpheus in der Unterwelt.*
Burlesque Oper in four acts, by Hector Cremieux,
music by Jacques Offenbach.
(National Theater)

1872

- 1-14 *Die Geheimnisse von New Orleans.*
Deutsch-Amerikanisches Lebensbild mit Gesang in
three acts, by E. Berger.
(National Theater)
- 1-15 *Die alte Schachtel.*
Posse mit Gesang in three acts (from subject matter
by Berg), arranged for the stage by E. Pohl.
(National Theater)
- 1-17 *Orpheus in der Unterwelt.*
Operette in four acts, by H. Cremieux.
(National Theater)
- 1-19 *Die Karlsschüler.*
Schauspiel in five acts, by Heinrich Laube.
(National Theater)
- 1-21 *Orpheus in der Unterwelt.*
Operette in four acts, by H. Cremieux.
(National Theater)
- 1-22 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(National Theater)
- 1-24 *Der alte Dessauer in Halle.*
Komisches Sittengemälde in four acts, by E. Raupach.
(National Theater)
- 1-24 *Singvögelchen.*
Liederspiel in one act, by E. Jacobson, music by Th.
Hauptner.
(National Theater)
- 1-26 *Der Spieler.*
Schauspiel in five acts, by A. Iffland.
(National Theater)
- 1-28 *Robert und Bertram; oder die lustigen Vagabunden.*
Posse mit Gesang in four acts, by Gustav Räder.
(National Theater)
- 1-29 *Alessandro Stradella!*
Romantische Oper in three acts, by F. von Flotow,
text by W. Friedrich.
(National Theater)
- 1-31 *Nullen.*
Lustspiel in four acts, by Julius Rosen.
(National Theater)
- 1-31 *Das Versprechen hinterm Herd!*
Scene mit Gesang in one act, by Alex. Baumann.
(National Theater)

1872

- 2-2 *Böse Zungen!*
Schauspiel in five acts, by Heinrich Laube.
(National Theater)
- 2-4 *Schuster Pluster; oder wenn Leute Geld haben.*
Dramatisches Bild in three acts, by A. Weihrauch.
(National Theater)
- 2-5 *Muttersegen; oder die neue Fanchon.*
Charakterbild mit Gesang in five acts, by W. Friedrich.
(National Theater)
- 2-7 *Alessandro Stradella.*
Romantische Oper in three acts, by F. von Flotow,
text by W. Friedrich.
(National Theater)
- 2-11 *Zopf und Schwert.*
Historisches Schauspiel in five acts, by Karl Gutzkow.
(National Theater)
- 2-11 *Der böse Geist Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Operette in three acts, by J. Nestroy.
(National Theater)
- 2-12 *Die Maschinenbauer.*
Posse mit Gesang in three acts, by A. Weihrauch.
(National Theater)
- 2-14 *Böse Zungen.*
Schauspiel in five acts, by H. Laube.
(National Theater)
- 2-16 *Narciss.*
Trauerspiel in five acts, by A. E. Brachvogel.
(National Theater)
- 2-18 *Muttersegen; oder die neue Fanchon.*
Charakterbild mit Gesang in five acts, by W. Friedrich.
(National Theater)
- 2-19 *Die deutschen Komödianten.*
Drama in five acts, by S. H. Mosenthal.
(National Theater)
- 2-21 *Die Grossherzogin von Gerolstein.*
- 2-23 *Komische Oper* in three acts, by Meilhac and Halevy,
arranged for the German stage by Julius Hopp and
Theodor Gassmann, music by Offenbach.
(National Theater)
- 2-25
- 2-26 *Egmont!*
Trauerspiel in five acts, by Goethe, music by L. von
Beethoven.
(National Theater)

1872

- 2-28 *Er ist nicht eifersüchtig.*
Lustspiel in one act, by Alexander Elz.
 (National Theater)
- 2-28 *Personal Akten.*
Lustspiel in one act, by Oscar Guttman.
 (National Theater)
- 2-28 *Die Zillerthaler.*
Liederspiel in one act, by F. Nesmüller.
 (National Theater)
- 3-1 *Dorf und Stadt; oder die Frau Professorin.*¹⁵¹
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
 (National Theater)
- 3-3 *Orpheus in der Unterwelt.*
Burlesque Oper in four acts, by Hector Cremieux,
 music by Jacques Offenbach.
 (National Theater)
- 3-4 *Das Käthen von Heilbronn.*
Romantisches Ritterschauspiel in five acts, by H.
 Kleist, arranged for the stage by Holbein.
 Prologue of play: *Das heimliche Gericht.*
 (National Theater)
- 3-5 *Sperling und Sperber; oder der Sündenbock.*
Schwank in one act, by K. A. Görner.
 (National Theater)
- 3-5 *Die Zillerthaler.*
Liederspiel in one act, by F. Nesmüller.
 (National Theater)
- 3-6 *Badekuren.*
Lustspiel in one act, by W. A. Putlitz.
 (National Theater)
- 3-6 *Aus Liebe zur Kunst; oder ein Singspiel!*
Posse mit Gesang in one act, by G. von Moser, music
 by A. Conradi.
 (National Theater)
- 3-8 *Einen Jux will er sich machen.*
Posse mit Gesang in four acts, by J. Nestroy.
 (National Theater)
- 3-10 *Ein weisser Othello; oder der bengalische Tiger.*¹⁵²
Posse in one act (from the French), by W. Friedrich.
 (National Theater)
- 3-10 *Das Fest der Handwerker.*
Komisches Gemälde in one act, by L. Angely, music
 by Conradi.
 (National Theater)

¹⁵¹ See footnote 6-2-61.¹⁵² Cf. footnote 1-15-54.

1872

- 3-13 *Die Grossherzogin von Gerolstein!*
Komische Oper in three acts, by Meilhac and Halevy,
arranged for the German stage by Julius Hopp and
Theodor Gassmann, music by Offenbach.
(National Theater)
- 3-15 *Die Lieder des Musikanten!*
Volksstück mit Gesang in five acts, by Rudolph Kneisel,
music by Gumbert.
(National Theater)
- 3-15 *Die Räuber.*
Tragödie in five acts, by Schiller.
(Academy of Music)
- 3-17 *Faust.*
Tragödie in five acts, by Goethe.
(National Theater)
- 3-19 *Narciss.*
Trauerspiel in five acts, by A. E. Brachvogel.
(Academy of Music)
- 3-20 *Im Vorzimmer seiner Excellenz.*
Lebensbild in one act, by R. Hahn.
(National Theater)
- 3-20 *Das Lorle; oder ein Berliner im Schwarzwald.*
Liederspiel in five acts, by Charlotte Birch-Pfeiffer.
(National Theater)
- 3-20 *Der Ehrgeiz in der Küche.*
Posse in one act (from Scribe and Mazares), arranged
for stage by Oscar Guttman.
(National Theater)
- 3-22 *Graf Essex!*
Trauerspiel in five acts, by Heinrich Laube.
(National Theater)
- 3-24 *Doktor Fausts Hauskättchen; oder die Herberge im
Walde.*
Posse mit Gesang in three acts, by Fr. Hopp, music
by Hebenstreit.
(National Theater)
- 3-25 *Einer von unsere' Leut!*
Posse mit Gesang in three acts, arranged for the Ger-
man stage by D. Kalisch, music by Stolz and Conradi.
(National Theater)
- 3-27 *Von Stufe zu Stufe; oder zwanzig Jahre aus dem Leben
einer Frau.*
Lebensbild mit Gesang in five acts, by Hugo Müller,
music by Bial.
(National Theater)

1872

- 3-30 *Preziosa; oder das spanische Zigeunermädchen.*
Schauspiel in four acts, by P. A. Wolff.
 (National Theater)
- 3-31 *Barbara Ubryk; oder das Verbrechen im Kloster zu Krakau!*
Zeitbild mit Gesang in four acts, by Louis Schmitzer,
 music by Conradi.
 (National Theater)
- 3-31 *In Saus und Braus!*
Posse mit Gesang in three acts, by R. Hahn, music by
 Michaelis.
 (National Theater)
- 4-5 *Einer von unsere Leut; oder der brave Isaac.*
Volksstück mit Gesang, by D. Kalisch, music by Con-
 radi.
 (National Theater)
- 4-7 *Drei Paar Schuhe.*
Lebensbild mit Gesang in three acts, by Carl Görlitz,
 music by Conradi.
 (National Theater)
- 4-9 *Der Doktor Crispin.*
Oper in four acts.¹⁵³
 (Opern Haus)
- 4-14 *Jane Eyre; oder die Waise aus Lowood.*
Schauspiel in four acts (from the novel of Currer Bell),
 arranged for the stage by Charlotte Birch-Pfeiffer.
 (National Theater)
- 4-19 *Maria Stuart.*
Trauerspiel in five acts, by Friedrich Schiller.
 (St. Charles Theater)
- 12-1 *Eine Nacht in Berlin.*
Posse mit Gesang in three acts, by F. Hopp, music by
 Lang.
 (National Theater)
- 12-2 *Der Fabrikant.*
Schauspiel in three acts, by Edward Devrient.
 (National Theater)
- 12-2 *Fortunio's Lied.*
Operette in one act, by H. Cremieux, music by J.
 Offenbach.
 (National Theater)
- 12-4 *Graf Essex!*
Trauerspiel in five acts, by Heinrich Laube.
 (National Theater)

¹⁵³ Author omitted in newspaper.

1872

- 12-6 *Die Probier Mamsell.*
Posse mit Gesang in three acts, by O. F. Berg, music
 by Leonhard.
 (National Theater)
- 12-8 *Don Cäsar de Bazano!; oder König, Graf und Zitherschlägerin.*
Romantisches Charaktergemälde mit Musik in five acts,
 by W. Friedrich.
 (National Theater)
- 12-9 *Die Anti-Xantippe; oder Krieg den Frauen.*
Lustspiel in five acts, by Rudolph Kneisel.
 (National Theater)
- 12-9 *Eine verfolgte Unschuld.*
Posse mit Gesang in one act, by Anton Langer, music
 by A. Conradi.
 (National Theater)
- 12-11 *Ein glücklicher Familienvater!*
Lustspiel in three acts, by K. A. Görner.
 (National Theater)
- 12-11 *Fortunios Lied.*
Operette in one act, by Hector Cremieux, music by
 Jacques Offenbach.
 (National Theater)
- 12-13 *Der Pfarrer von Kirchfeld!*
 12-15 *Sensationsstück mit Gesang* in five acts, by L. Anzen-
 12-16 gruber, music by G. Müller.
 12-18 (National Theater)
- 12-20 *Die Spitzenkönigin.*
 12-22 *Schauspiel* in three acts, by Hugo Müller, music by R.
 Bial.
 (National Theater)
- 12-23 *Ein Tag vor Weihnachten.*
Schauspiel in three acts, by Karl Töpfer.
 (National Theater)
- 12-23 *Die Verlobung bei der Laterne.*
Operette in one act, (from Michel Carre and Leon
 Battu), music by J. Offenbach.
 (National Theater)
- 12-25 *Don Cäsar de Bazano; oder König, Graf und Zitherschlägerin.*
Romantisches Charaktergemälde mit Musik in five acts,
 by W. Friedrich.
 (National Theater)

1872

- 12-26 *Die Spitzenkönigin.*
Schauspiel in three acts, by Hugo Müller.
(National Theater)
- 12-27 *Er ist Baron.*
Posse mit Gesang in three acts, by Rudolph Hahn.
(National Theater)
- 12-27 *Die Verlobung bei der Laterne.*
Operette in one act (from Michel Carre and Leon Battu), music by J. Offenbach.
(National Theater)
- 12-27 *Eine Nacht in Berlin.*
Posse mit Gesang in three acts, by F. Hopp, music by A. Lang.
(National Theater)
- 12-28 *Er ist Baron.*
Posse mit Gesang in three acts, by Rudolph Hahn.
(National Theater)
- 12-28 *Die Zillerthaler.*
Liederspiel in one act, by Ferd. Nesmüller.
(National Theater)
- 12-29 *Der Goldbauer.*
Volksschauspiel in four acts, by Charlotte Birch-Pfeiffer.
(National Theater)
- 12-30 *Die Verlobung bei der Laterne.*
Operette in one act (from Michel Carre and Leon Battu), music by J. Offenbach.
(National Theater)
- 12-30 *Lamm und Löwe; oder Jurist und Theologe.*
Lustspiel in four acts, by A. Schreiber.
(National Theater)

1873

- 1-1 *Der böse Geist Lumpazi Vagabundus; oder das liederliche Kleeblatt.*
Zauber Oper in three acts, by Johann Nestroy, music by Adolf Müller.
(National Theater)
- 1-3 *Die Lady in Trauer.*
Schauspiel in five acts, by Trauen.
(National Theater)
- 1-5 *Krethi und Plethi.*
Volksstück mit Gesang in three acts (from A. Berla), by D. Kalisch.
(National Theater)

1873

- 1-6 *Die Waise aus Lowood.*
Schauspiel in four acts (from Charlotte Bronte's *Jane Eyre*), by Charlotte Birch-Pfeiffer.
(National Theater)
- 1-8 *Die Mönche.*
Lustspiel in three acts (from the French), by M. Tenelli.
(National Theater)
- 1-8 *Die Verlobung bei der Laterne.*
Operette in one act (from Michel Carre and Leon Battu), music by J. Offenbach.
(National Theater)
- 1-10 *Kläffer.*
1-12 *Posse mit Gesang* in three acts, by Wilken A. L'Ar-
ronge, music by Bial.
(National Theater)
- 1-13 *Undine.*
Zauberspiel mit Gesang in three acts, by A. Lortzing.
Prologue of play: *Die Tochter der Welten.*
(National Theater)
- 1-15 *Rosenmüller und Finke; oder Abgemacht.*
Lustspiel in five acts, by Karl Töpfer.
(National Theater)
- 1-17 *Der Schulz von Altenbüren.*
Volksstück in four acts, by S. H. Mosenthal.
(National Theater)
- 1-18 *Guten Morgen, Herr Fischer.*
Operette in one act, by W. Friedrich, music by Stieg-
mann.
(National Theater)
- 1-18 *Die Sprechstunde; oder Kranick und Lerche.*
Schwank in one act, by A. Reich.
(National Theater)
- 1-19 *Der Jongleur.*
Posse mit Gesang in three acts, by Emil Pohl.
(National Theater)
- 1-20 *Therese Krones.*
Charakterbild mit Gesang in three acts, music by A.
Müller.
(National Theater)
- 1-22 *Ein Arzt.*
Lustspiel in one act (from Dumanoir), by W. Fried-
rich.
(National Theater)

1873

- 1-22 's *Lieserl*.
Liederspiel in one act, by J. Kneiff, music by Michaelis.
(National Theater)
- 1-22 *Wer isst mit?*
Vaudeville Posse in one act, by W. Friedrich.
(National Theater)
- 1-24 *Die zärtlichen Verwendten*.
Lebensbild in three acts, by Roderich Benedix.
(National Theater)
- 1-25 *Wer isst mit?*
Vaudeville Posse in one act, by W. Friedrich.
(National Theater)
- 1-25 *Monsieur Herkules*.
Posse in one act, by G. Belly.
(National Theater)
- 1-26 *Die schöne Klosterbäuerin*.
Volksstück mit Gesang in four acts, by Friedrich Prüller.
(National Theater)
- 1-27 *Zopf und Schwert*.
Historisches Lustspiel in five acts, by Karl Gutzkow.
(National Theater)
- 1-29 *Das Gefängniss*.
Lustspiel in four acts, by Roderich Benedix.
(National Theater)
- 1-31 *Narciss*.
Trauerspiel in five acts, by A. E. Brachvogel.
(National Theater)
- 2-2 *Pechschulze!*
Posse mit Gesang in three acts, by H. Salingree, music by A. Lang.
(National Theater)
- 2-5 *Die Jungfrau von Orleans*.
Trauerspiel in five acts, by Friedrich Schiller.
(National Theater)
- 2-7 *Das Stiftungsfest*.
Lustspiel in three acts, by G. von Moser.
(National Theater)
- 2-9 *Von Stufe zu Stufe*.
Lebensbild mit Gesang in five acts, by Hugo Müller,
music by R. Bial.
(National Theater)

1873

- 2-12 *Der Verschwender.*
Zaubermärchen mit Gesang in three acts, by Ferd.
Raimund.
(National Theater)
- 2-14 *Erziehung macht den Menschen.*
Lebensbild in five acts, by K. A. Görner.
(National Theater)
- 2-16 *Muttersegen; oder die neue Fanchon.*
Schauspiel mit Gesang in five acts, by W. Friedrich.
(National Theater)
- 2-19 *Der Postillon von Münchberg.*
Posse mit Gesang in four acts, by E. Jacobson, music
by A. Conradi.
(National Theater)
- 2-21 *Die Anna-Liese.*
Schauspiel in five acts, by Hermann Hersch.
(National Theater)
- 2-21 *Französische Schwaben; oder Fritzchen und Lieschen.*
Musikalisches Genrebild in one act, by Poly Henrion,
music by Jacques Offenbach.
(National Theater)
- 2-21 *Maria Stuart.*
Trauerspiel in five acts, by Friedrich Schiller.
(Academy of Music)
- 2-23 *Der Postillon von Müncheberg.*
Posse in three acts, by E. Jacobson.
(National Theater)
- 2-24 *Die Geistererscheinung um Mitternacht.*¹⁵⁴
Posse in five acts, by August von Kotzebue.
(National Theater)
- 2-28 *Richelieus erster Waffengang.*
Lustspiel in two acts, by F. Heine.
(National Theater)
- 2-28 *Aus Liebe zur Kunst; oder ein Singspiel.*
Posse mit Gesang in one act, by G. von Moser, music
by A. Conradi.
(National Theater)
- 3-2 *Mariette und Jeanetton; oder die Heirath vor der
Trommel.*
Vaudeville in three acts (from Alexander Dumas),
arranged for stage by W. Friedrich.

¹⁵⁴ Main title: *Der Wirrwarr.*

1873

- 3-5 *Rose und Röschen!*
Schauspiel in four acts, by Charlotte Birch-Pfeiffer.
(National Theater)
- 3-7 *Der Postillon von Müncheberg.*
Posse in three acts, by E. Jacobson.
(National Theater)
- 3-9 *Stadt und Land; oder der Viehhändler aus Oberösterreich.*
Posse mit Gesang in four acts, by Friedrich Kaiser,
music by Earl Benedix.
(National Theater)
- 3-12 *Der ewige Jude.*
Dramatisches Gemälde in five acts (from the French
of Eugene Sue), arranged for the German stage by
Carlschmidt.
(National Theater)
- 3-14 *Die religierten Studenten.*
Lustspiel in four acts, by Roderich Benedix.
(National Theater)
- 3-16 *In Saus und Braus.*
Posse mit Gesang in three acts, by R. Hahn, music by
G. Michaelis.
(National Theater)
- 3-16 *Wer isst mit?*
Operette in one act, by W. Friedrich.
(National Theater)
- 3-20 *Kurmärker und Pikarde.*
Liederspiel in one act, by L. Schneider.
(National Theater)
- 3-20 *Jocko, der brasilianische Affe.*
Musikalische Operette in three acts, by L. Bach.
(National Theater)
- 3-21 *Das Lore; oder ein Berliner im Schwarzwald.*¹⁵⁵
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
(National Theater)
- 3-23 *Waldlieschen; oder die Tochter der Freiheit.*
Charakterbild mit Gesang in three acts, by Karl Elmar,
music by E. Stiegmann.
(National Theater)
- 3-26 *Fernande.*
Sittenbild in four acts, by Ed. Mautner.
(National Theater)

¹⁵⁵ See footnote 6-2-61.

1873

- 3-28 *Der Hahn im Dorfe.*
Genrebild mit Gesang in one act, by K. A. Görner,
music by Stiegmänn.
(National Theater)
- 3-28 *Der Vicomte von Letorieres.*
Lustspiel in three acts (from Bayard and Dumanoir),
by Scheremberg.
(National Theater)
- 3-30 *Die Zwillinge; oder der Schusterjunge von Lyon.*
Lustspiel in four acts, by Franz Trautmann.
(National Theater)
- 4-2 *Der Tower zu London.*
Historisches Charaktergemälde in four acts.
Prologue of play: *Die Henker von Westminster.*
(National Theater)
- 4-4 *Der Hahn im Dorfe.*
Genrebild mit Gesang in one act, by K. A. Görner,
music by Ed. Stiegmänn.
(National Theater)
- 4-4 *Er muss aufs Land.*
Lustspiel in three acts (from the French), by W.
Friedrich.
(National Theater)
- 4-6 *Die Strassentänzerin von Paris.*
Lebensbild in three acts, by Therese Megerle.
Prologue of play: *Die Kinder des Aristokraten.*
(National Theater)
- 4-9 *Die Lieder des Musikanten.*
Volksstück mit Gesang in five acts, by Rudolph Kneisel,
music by Gumbert.
(National Theater)
- 4-13 *Die Strassentänzerin von Paris.*
Lebensbild in three acts, by Therese Megerle.
Prologue of play: *Die Kinder des Aristokraten.*
(National Theater)
- 4-14 *In Saus und Braus.*
Posse mit Gesang in three acts, by R. Hahn, music by
G. Michaelis.
(National Theater)
- 11-6 *Die Hugenotten.*
11-8 *Oper* in five acts, by F. Adami.
(Opern Haus)
- 11-13 *Wilhelm Tell.*
11-15 *Oper* in four acts, by Rossini.
(Opern Haus)

- 1874
- 12-5 *Wilhelm Tell.*
Oper in four acts, by Rossini.
 (Opern Haus)
- 1875
- 1-7 *Der Prophet.*
Oper in five acts, by Meyerbeer.
 (Opern Haus)
- 1-8 *Die Regimentstochter.*
Oper in three acts, by Donizetti.
 (Opern Haus)
- 1-8 *Der Prophet.*
Oper in five acts, by Meyerbeer.
 (Opern Haus)
- 1-31 *Eine möblierte Wohnung!*
Schwank in one act, by K. A. Görner.
 (Deutsches Theater im Globe Theater)
- 1-31 *Schwab und Schwäbin.*
Lustspiel in two acts, by I. Castelli.
 (Deutsches Theater im Globe Theater)
- 1-31 *Ein alter Junggeselle.*
Posse in two acts, by R. Hahn.
 (Deutsches Theater)
- 2-2 *Faust.*
Tragödie in five acts, by Goethe.
 (Opern Haus)
- 2-14 *Das Gänschen von Buchenau.*
Lustspiel in two acts, by W. Friedrich.
 (Deutsches Theater)
- 2-14 *Eine möblierte Wohnung.*
Schwank in one act, by K. A. Görner.
 (Deutsches Theater)
- 3-14 *Stadt und Land; oder der Viehhändler von Oberösterreich!*
Volksstück mit Gesang in three acts, by F. Kaiser.
 (Deutsches Theater)
- 4-15 *Schuster Pluster!; oder wenn Leute Geld haben.*
Dramatisches Bild in three acts, by Weihrauch.
 (Globe Theater)
- 4-20 *Einer von uns're Leut'.*
Posse mit Gesang in four acts, by Kalisch, music by
 Conradi.
 (Globe Theater)

1875

- 4-30 *Verlobt im Rausch; oder am andern Tage.*
Lustspiel in three acts, by O. Girndt.
 (Deutsches Theater im St. Charles Theater)
- 6-9 *Bei Wasser und Brot.*
Posse mit Gesang in one act, by E. Jacobson.
 (Globe Theater, Deutsches National Theater)
- 12-4 *Lumpazi Vagabundus.*
Operette in three acts, by J. Nestroy.
 (Deutsches Theater, Café Bismarck)
- 12-11 *Das verbotene Küssen; oder dar versteckte Liebhaber.*
*Lustspiel mit Gesang.*¹⁵⁶
 (Deutsches Theater, Café Bismarck)
- 12-18 *Der Geist.*
*Zauberposse mit Gesang.*¹⁵⁷
 (Deutsches Theater, Café Bismarck)
- 12-25 *Müller und Schulze.*
Lustspiel in one act, by Rudolph Genée.
 (Deutsches Theater, Café Bismarck)
- 1876
- 1-1 *Studentenstreiche.*
Lustspiel mit Gesang in one act, by August Fischer.
 (Deutsches Theater, Café Bismarck)
- 1877
- 2-9 *Die Jüdin.*
- 2-11 *Romantisches Schauspiel* in five acts, by W. J. Montefieff.
 (Globe Theater)
- 3-11 *Anna-Liese.*
Schauspiel in five acts, by Hermann Hersch.
 (Globe Theater)
- 3-16 *Die Jüdin.*
Romantisches Schauspiel in five acts, by W. J. Montefieff.
 (Globe Theater)
- 3-18 *Zwei Waisen; oder die beiden Waisen.*¹⁵⁸
- 3-21 (Globe Theater)
- 3-23 *Der Frauenkampf.*
Lustspiel in three acts (from Scribe), by Olfers.
 (Globe Theater)

¹⁵⁶ Author omitted in newspaper.¹⁵⁷ Author omitted in newspaper.¹⁵⁸ Data in newspaper incomplete.

1877

- 3-25 *Unter dem Schnee*.¹⁵⁹
(Globe Theater)
- 4-1 *Unter dem Gaslicht; oder New York bei Nacht.*
4-6 *Lebensbild* in five acts.¹⁶⁰
(Globe Theater)
- 4-8 *Der Veilchenfresser.*
Lustspiel in one act, by Gustav von Moser.
(Globe Theater)
- 4-13 *Die Armen und Reichen von New York.*
Drama in five acts, by Otto Reiffarth.
(Globe Theater)
- 4-22 *Das Stiftungsfest.*
Lustspiel in three acts, by G. von Moser.
(Deutsches Theater)
- 5-11 *Der Leiermann und sein Pflegekind.*
Volksschauspiel mit Gesang in five acts, by Charlotte
Birch-Pfeiffer.
(Globe Theater)
- 11-4 *Phillipine Welser.*
Historisches Schauspiel in five acts, by Oscar von Red-
witz.
(National Theater)
- 11-6 *Kaiser Joseph II und die Schustertochter.*
Lustspiel in four acts, by Jontsch.
(National Theater)
- 11-9 *Verlorne Ehre.*
Schauspiel in three acts, by Riegen.
(National Theater)
- 11-11 *Mein Leopold.*
11-14 *Posse mit Gesang* in three acts, by A. L'Arronge, music
by Bial.
(National Theater)
- 11-16 *Die Danischiffs.*
Schauspiel in four acts, by Alexander Dumas.
(National Theater)
- 11-18 *Das Mädchen vom Dorfe.*
Charakterbild mit Gesang in three acts, by J. Krüger,
music by Stiegmänn.
(National Theater)
- 11-20 *Die Danischiffs.*
Schauspiel in four acts, by Alexander Dumas.
(National Theater)

¹⁵⁹ Data in newspaper incomplete.¹⁶⁰ Author omitted in newspaper.

1877

- 11-23 *Die Juden von Worms; oder der Rattenfänger von Hameln.*
Schauspiel in five acts, by Theo. Gassmann.
(National Theater)
- 11-25 *Berliner Kinder; oder was sich die Kaserne erzählt.*
Gesangsposse in four acts, by Salingree.
(National Theater)
- 11-28 *Unter der Erde; oder Arbeit bringt Segen.*
Charakterbild mit Gesang in five acts, by K. Elmer.
(National Theater)
- 11-29 *Die Juden von Worms; oder der Rattenfänger von Hameln.*
Schauspiel in five acts, by Theo. Gassmann.
(National Theater)
- 11-30 *Der Graf von St. Germain; oder die Blinde von Paris.*
Drama in five acts, by B. A. Herrmann.
(National Theater)
- 12-2 *Was Gott zusammenfügt, das soll der Mensch nicht scheiden.*
Lustspiel in five acts, by Theo. Gassmann.
(National Theater)
- 12-7 *Deborah!; oder die edle Jüdin aus Ungarn.*
Volksschauspiel in four acts, by S. H. Mosenthal.
(National Theater)
- 12-9 *Das Käthchen von Heilbronn.*
Schauspiel in five acts, by H. Kleist, arranged for the stage by Holbein.
Prologue of play: *Das heimliche Gericht.*
(National Theater)
- 12-14 *Ultimo.*
Lustspiel in four acts, by Gustav von Moser.
(National Theater)
- 12-16 *Kleingeld.*
Posse mit Gesang in three acts, by Emil Pohl, music by Conradi.
(National Theater)
- 12-16 *Lohengrin.*
Oper in three acts, by R. Wagner.
(Varieties Theater)
- 12-21 *Schwere Zeiten; oder die Macht der Presse.*
Lustspiel in five acts, by Julius Rosen.
(National Theater)

1877

- 12-21 *East Lynn; oder die Entführung.*
Drama in five acts (from Mrs. Henry Wood), arranged
for the German stage by Louise Thielemann.
(National Theater)
- 12-23 *Der Graf von Monte Christo; oder Liebe, Hass und Rache.*
Dramatisches Gemälde in six acts, arranged by Carl-
schmidt.
(National Theater)
- 12-28 *Das gestohlene Gesicht.*
Familien Gemälde in three acts, by Julius Rosen.
(National Theater)
- 12-30 *Doktor Fausts Zauberhäppchen; oder die Herberge im Walde.*
Posse mit Gesang in three acts, by Fr. Hopp, music by
Hebenstreit.
(National Theater)

1878

- 1-1 *Hunderttausend Thaler.*
Posse mit Gesang in three acts, by D. Kalisch.
(National Theater)
- 1-4 *Einer von uns're Leut; oder der brave Isaak!*
Gesangsposse in three acts, by D. Kalisch.
(National Theater)
- 1-9 *Aschenbrödel; oder der gläserne Pantoffel.*
- 1-12 *Zaubermärchen mit Gesang* in five acts, by K. A. Görner.
(National Theater)
- 1-13 *Drei alte Schachteln; oder von Sieben die Hässlichste.*
Lustspiel in three acts, by L. Angely.
(National Theater)
- 1-16 *Rip Van Winkle; oder der zwanzigjährige Schlaf.*
Sensationsstück in five acts, translated from the Eng-
lish into German by L. Thielemann.
(National Theater)
- 1-18 *'s Lorle; oder Dorf und Stadt.*¹⁸¹
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
(National Theater)
- 1-19 *Aschenbrödel; oder der gläserne Pantoffel.*
Volksmärchen mit Gesang in five acts, by K. A. Görner.
(National Theater)
- 1-20 *Genoveva; oder die Herzogin von Brabant.*
Historisches Schauspiel in five acts, by Ernst Raupach.
(National Theater)

¹⁸¹ See footnote 6-2-61.

1878

- 1-23 *Katherine Howard; oder Krone und Schaffot.*
Schauspiel in five acts, by Ed. Jerrmann.
Prologue of play: *Der Schlaftrunk.*
(National Theater)
- 1-25 *Rochus Pumpernickel!*
Posse mit Gesang in four acts, by M. Stegmayer.
(National Theater)
- 1-26 *Aschenbrödel.*
Volksmärchen mit Gesang in five acts, by K. A. Görner.
(National Theater)
- 1-27 *Das Milchmädchen von Schöneberg!*
Posse mit Gesang in three acts, by W. Mannstädt.
(National Theater)
- 1-30 *Das Stiftungsfest.*
Lustspiel in three acts, by G. Moser.
(National Theater)
- 2-1 *Preziosa; oder die Zigeuner in Spanien.*
Schauspiel in four acts, by P. A. Wolff.
(National Theater)
- 2-3 *Die Räuber.*
Schauspiel in five acts, by Friedrich Schiller.
(National Theater)
- 2-6 *Comtesse Helene.*
Posse mit Gesang in five acts, by H. Salingree.
(National Theater)
- 2-8 *Der Glöckner von Notre Dame.*
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
Prologue of play: *Der Kindesraub.*
(National Theater)
- 2-10 *Comtesse Helene.*
Posse mit Gesang in five acts, by H. Salingree.
(National Theater)
- 2-13 *Die schöne Galathee!*
Operette in one act, by Poly Henrion, music by Suppee.
(National Theater)
- 2-13 *Die Schuld einer Frau.*
Schauspiel in three acts, by Paul Wichmann.
(National Theater)
- 2-15 *Deborah!*
Schauspiel in four acts, by S. H. Mosenthal.
(National Theater)
- 2-17 *Maria Stuart.*
Trauerspiel in five acts, by Friedrich Schiller.
(National Theater)

1878

- 2-20 *Die Regimentstochter.*
Operette in three acts (from the French), by Donizetti.
(National Theater)
- 2-22 *Der Vicomte von Letorieres!; oder die Kunst zu gefallen.*
Lustspiel in three acts (from Bayard and Dumanoir),
by Scherenberg.
(National Theater)
- 2-23 *Die schöne Galathee.*
Operette in one act, by Poly Henrion-Suppée.
(National Theater)
- 2-23 *David Garrick; oder des Schauspielers grösste Rolle.*¹⁶²
(National Theater)
- 2-24 *Maria Theresia; oder gute Nacht, Hänschen.*
Lustspiel in five acts, by Arthur Müller.
(National Theater)
- 2-27 *Saus und Braus.*
Posse mit Gesang in three acts, by R. Hahn.
(National Theater)
- 3-1 *Narciss.*
Schauspiel in five acts, by A. Brachvogel.
(National Theater)
- 3-2 *Comtesse Helene.*
Posse mit Gesang in five acts, by H. Salingree.
(National Theater)
- 3-3 *Mutterseggen; oder die neue Fanchon.*
Charakterbild mit Gesang in five acts, by W. Friedrich,
music by G. Schäffer.
(National Theater)
- 3-7 *Die wir mir; oder dem Herrn ein Glas Wasser.*¹⁶³
Lustspiel in one act, by Roger.
(National Theater)
- 3-7 *Maria Stuart.*
Schauspiel in five acts, by F. Schiller.
(Only third act presented.)
(National Theater)
- 3-7 *Hanni weint und Hansi lacht.*
Operette in one act, music by Offenbach.
(National Theater)
- 3-8 *Die Tochter der Hölle; oder Licht, mehr Licht.*
Lustspiel in five acts, by R. Kneisel.
(National Theater)

¹⁶² Data in newspaper incomplete.¹⁶³ Cf. 6-16-71.

1878

- 3-10 *Die Jungfrau von Orleans.*
Romantische Tragödie in five acts, by Friedrich Schiller.
(National Theater)
- 3-13 *Die Zillerthaler.*
Lustspiel in one act, by Ferd. Nesmüller.
(National Theater)
- 3-13 *Das Portrait der Geliebten.*
Lustspiel in three acts, by L. Feldmann.
(National Theater)
- 3-15 *Hand und Herz.*
Volksschauspiel in four acts, by L. Anzengruber.
(National Theater)
- 3-17 *Heydemann und Sohn.*
Posse mit Gesang in three acts, by Hugo Müller, music by Conradi.
(National Theater)
- 3-29 *Kohlenpeter; oder das Herz von Stein.*
Volksmärchen mit Gesang in four acts, by W. Gerstiel.
(National Theater)
- 3-22 *Die Regimentstochter.*
Operette in three acts (from the French), by Donizetti.
(National Theater)
- 3-24 *Die Spitzenkönigin.*
Posse mit Gesang in five acts, by A. L'Arronge, music by Bial.
(National Theater)
- 3-27 *Dornen und Lorbeer; oder das ungekannte Meisterwerk.*
Schauspiel in two acts, by W. Friedrich.
(National Theater)
- 3-27 *Flotte Bursche.*
Komische Operette in one act, by G. H. Braun.
(National Theater)
- 3-31 *Lerche keine Wachtel; oder der Postillon von Müncheberg.*
Operette in four acts, by E. Jacobsohn, music by Conradi.
(National Theater)
- 4-3 *Mariette und Jeanette; oder die Heirath vor der Trommel.*
Vaudeville in three acts, by W. Friedrich.
(National Theater)
- 4-5 *Lerche keine Wachtel; oder der Postillon von Müncheberg.*
Operette in four acts, by E. Jacobsohn, music by Conradi.
(National Theater)

1878

- 4-7 *Marianne, ein Weib aus dem Volke.*
Schauspiel in five acts (from the French), by Joseph Mendelssohn.
(National Theater)
- 4-10 *Ein schlechter Mensch.*
Lustspiel mit Gesang in four acts, by Julius Rosen.
(National Theater)
- 4-14 *Von Stufe zu Stufe; oder zwanzig Jahre aus dem Leben einer Frau.*
Posse mit Gesang in five acts, by Hugo Müller, music by Bial.
(National Theater)
- 5-3 *Mein Leopold.*
Posse mit Gesang in three acts, by A. L'Arronge, music by Bial.
(National Theater)
- 5-9 *Verlorene Ehre.*
Schauspiel in three acts, by Bohrmann-Reizen.
(National Theater)
- 5-10 *Sachsen in Preussen; oder ein sächsischer Dorfschulmeister.*
Posse mit Gesang in one act, by E. Pohl.
(Familien Garten und Sommer Theater)
- 5-12 *Dir wie mir!; oder dem Herrn ein Glass Wasser.*¹⁶⁴
Lustspiel in one act, by Scribe.
(Sommer Theater)
- 6-9 *Robert und Bertram; oder die lustigen Vagabunden.*
Posse mit Gesang in four acts, by Gustav Räder.
(Sommer Theater)
- 6-30 *Der Goldteufel; oder die deutschen Einwanderer in Amerika.*
Posse in three acts, by Karl Elmar.
(Sommer Theater)

1881

- 4-10 *Die Räuber.*
Trauerspiel in five acts, by Friedrich Schiller.
(Deutsches Theater im St. Charles Theater)

1882

- 12-3 *Humoristische Studien.*
Schwank in two acts, by Karl A. Lebrün.
(Grünwald Halle)

¹⁶⁴ Cf. 6-16-71.

1884

- 1-2 *Müller und Miller.*
 2-13 *Schwank* in two acts, by A. Elz.
 (Deutsches Theater in Grünewald Hall)
- 4-7 *Der alte Junggeselle.*
Posse in two acts, by R. Hahn.
 (Deutsches Theater)
- 4-7 *Einer muss heiraten.*
Lustspiel in one act, by A. Wilhelmi.
 (Deutsches Theater)
- 11-16 *Ein Toiletten Geheimnisse; oder du bist blass, Louise.*
Lustspiel in one act, by F. A. Sauer.
 (Werlein Hall)
- 11-17 *Herr Dr. Grünberg empfiehlt sich.*
Posse in one act, by B. von Saville.
 (Werlein Hall)
- 12-9 *Das bin ich!*
Lustspiel in one act, by A. Paul.
 (Werlein Hall)
- 12-9 *Der Heiratsantrag auf Helgoland.*
Lebensbild in two acts, by L. Schneider.
 (Werlein Hall)
- 1885
- 4-26 *Der liebe Onkel.*
Schwank in four acts, by R. Kneisel.
 (Grünewald Opern Haus)
- 5-31 *Der Vetter.*¹⁰⁵
Lustspiel in three acts, by R. Benedix.
 (Verein Frohsinn im Grünewald Opern Haus)
- 12-13 *Anna-Liese.*
Volksstück in five acts, by Hermann Hersch.
 (Grünewald Opern Haus)
- 1886
- 1-17 *Keine Feinde und durchs Schlüssel.*¹⁰⁶
 (Grünewald Hall)
- 2-13 *Der Raub der Sabinerinnen.*
Schwank in four acts, by Franz von Schönthan.
 (Deutsches Theater, Grünewald Opern Haus)
- 1887
- 10-16 *Gretchens Polterabend.*
Schauspiel in five acts.¹⁰⁷
 (Grünewald Hall)
- 12-11 *Die Tochter Belials; oder Mensch bezahle deine Schulden.*
Lustspiel in five acts, by R. Kneisel.
 (Grünewald Opernhaus)

¹⁰⁵ Usual title: *Der Allerwelts Vetter.*¹⁰⁶ Data in newspaper incomplete.¹⁰⁷ Author omitted in newspaper.

1888

- 2-26 *Sodom und Gomorrha; oder wo ist die Katze.*
Schwank in four acts, by Franz von Schönthan.
(Grünwald Opernhaus)
- 4-15 *Die Lieder des Musikanten.*
Volksschauspiel mit Gesang in five acts, by R. Kneisel.
(Deutsches Theater, St. Charles Theater)
- 5-13 *Der liebe Onkel.*
Schwank in four acts, by Rudolf Kneisel.
(Grünwald Opern Haus)
- 10-14 *Der Wirrwarr.*
Posse in five acts, by August von Kotzebue.
(Grünwald Opern Haus)
- 10-28 *Unter der Erde; oder Arbeit bringt Segen.*
Charakterbild mit Gesang in five acts, by K. Elmer.
(Deutsches Theater)
- 12-16 *Citronen.*
Lustspiel in four acts, by Julius Rosen.
(Verein Frohsinn)

1889

- 3-31 *Die Amazone.*
Schwank in four acts, by G. von Moser.
(Grünwald Opern Haus)
- 4-28 *Kanonenfutter.*
Lustspiel in three acts, by Julius Rosen.
(Grünwald Opern Haus)
- 6-28 *Die Lieder des Musikanten.*
Volksstück in five acts, by R. Kneisel.
(Grand Opera House)
- 10-20 *Die Grille.*
Schauspiel in five acts (from Sand), by Charlotte
Birch-Pfeiffer.
(Grünwald Opern Haus)
- 11-8 *Das Stiftungsfest.*
Schwank in three acts, by G. von Moser.
(Deutsches Theater, Grünwalds Opernhaus)
- 11-24 *Eine kranke Familie.*
Posse in three acts, by G. von Moser.
(Grünwald Opernhaus)
- 12-22 *Die Entführung.*
Lustspiel in three acts, by Joh. F. Jünger.
(Grünwald Opern Haus)

1890

- 2-23 *Das Lorle aus dem Schwarzwald; oder Dorf und Stadt.*¹⁶⁸
Schauspiel in five acts, by Charlotte Birch-Pfeiffer.
 (Deutsches Theater, Grünewald Hall)
- 2-26 *Der Probepfeil.*
 3-2 *Preislustspiel* in four acts, by Oskar Blumenthal.
 (Deutsches Theater im Grünewalds Opern Haus)
- 3-7 *Drei Paar Schuh.*
 3-9 *Posse mit Gesang* in three acts, by Karl Görlitz.
 (Deutsches Theater)
- 3-14 *Das Milchmädchen von Schöneberg.*
Volksstück mit Gesang in three acts, by W. Mannstädt.
 (Deutsches Theater)

APPENDIX II

An alphabetical list of the authors whose works made up the German theater repertoire of New Orleans from 1839 to 1890, including the names of their plays staged in the Crescent City and the dates of performances. The dates of birth and death have been given with the names of the dramatists and playwrights whenever possible, but not even that much information could be found about a remarkably great number of the lesser-writers.

The list is as nearly complete as the newspaper files and other existing records permit. In some instances, the announcements of theater programs failed to tell by whom the plays were written. For that reason a few of the titles included in the first Appendix will not be found in this list. Also, many of the plays in the New Orleans German theater repertoire were adaptations from French and English writers. On some occasions the name of the adaptor was omitted in the newspaper advertisement. In that case such names as were furnished are given here, even though they are non-German. But most of the plays of French, English, Italian, or Spanish origin are listed under the names of the individuals who "arranged" them for performance on the German stage.

The chief sources of data are the ones listed in Appendix I.

ADAMI, FRIEDRICH (1816-1893)

Aristokrat und Demokrat; oder ein ehrlicher Mann (authorship not verified), 10-16-54, 10-19-54, 11-22-57, 1-14-58, 1-17-58, 7-18-58, 10-22-59, 1-27-61, 7-28-61, 12-25-63

¹⁶⁸ See footnote 6-2-61.

(Die) *Hugenotten; oder die Pariser Bluthochzeit*, 11-25-59,
12-19-61, 1-18-63, 2-12-67, 2-14-67, 12-26-71, 11-6-73, 11-8-73
Kleine Leiden des menschlichen Lebens (authorship not verified),
4-29-58

ADEL (.....)

(Die) *Akademiker* (author not verified), 10-23-53, 10-14-55,
12-2-55, 6-8-56

ALBINY (.....)

(Der) *Allerwelts-Vetter* (authorship not verified), 1-9-59, 2-6-59
Endlich hat er es doch gut gemacht, 1-7-60

AMRO, A. (.....)

Holz und viele; oder zwei lustige Musikanten (author not verified), 11-20-70, 2-8-71

ANGELY, LOUIS (1787-1835)

Drei Tage aus dem Leben eines Spielers, 4-13-51, 5-4-51, 4-24-62,
2-27-67

(Das) *Fest der Handwerker*, 3-30-55, 4-9-55, 11-29-55, 4-10-56,
2-8-57, 4-19-57, 5-6-60, 1-2-62, 1-4-63, 2-15-63, 3-12-63, 3-10-72

(Der) *geprellte Bräutigam; oder das fünfte Rad am Wagen*
(authorship not verified), 5-17-55

List und Phlegma, 4-2-54, 3-27-55, 4-3-55, 1-1-59, 3-31-65
Paris in Pommern, 2-7-67

(Die) *Reise auf gemeinschaftliche Kosten*, 5-6-55, 6-7-57
Schülerschwänke, 11-16-70, 11-20-70

Sieben Mädchen in Uniform, 5-22-42, 6-2-50, 4-29-51, 3-2-55,
3-4-55, 2-17-56, 4-23-57, 3-8-60, 3-24-61, 1-9-62, 11-16-62

Von Sieben die Hässlichste, 5-19-61, 1-2-62, 1-13-78

(Die) *Weihnachts-Präsente* (authorship not verified), 12-25-58,
1-2-59, 12-25-62

ANZENGRUBER, LUDWIG (1839-1889)

Hand und Herz, 3-15-78

(Der) *Pfarrer von Kirchfeld*, 12-13-72, 12-15-72, 12-16-72,
12-18-72

APEL, THEODOR (1811-1867)

Junge Männer und alte Weiber (authorship not verified), 11-8-70

AUFFENBERG, JOSEF FREIHERR VON (1798-1857)

Fürst Raul der Blaubart, Mörder von sechs Frauen (authorship
not verified), 12-30-55

BACH, L. (.....)

Jocko, der brasilianische Affe, 3-20-73

BAHN, L. (.....)

(Ein) *Mann wie viele; oder eine heimliche Leidenschaft* (authorship not verified), 3-11-55, 10-21-58, 10-28-58, 11-14-58, 8-21-70, 7-2-71

(Ein) *seltenes Weib* (authorship not verified), 4-22-58, 8-14-59

(Der) *Tower in London*, 4-1-61, 4-2-73

Wenn einen der Schuh drückt; oder Kleine Ursachen, grosse Wirkungen (authorship not verified), 4-8-58, 4-15-58, 2-13-59, 12-26-62

BAHRDT (SIC)¹, J. F. (.....)

(Die) *Lichtensteiner*, 12-25-71

RARTSCH, LEOPOLD (.....)

(Die) *Brustnadel* (author not verified), 3-20-59

BATH (.....)

(Ein) *alter Schauspieler und sein Kind* (author not verified), 12-21-59

BAUERLE, ADOLF (1786-1859)

(Der) *Freischütz*, 1-24-61

BAUERNFELD, EDUARD VON (1802-1890)

(Die) *Bekenntnisse*, 4-28-71

(Ein) *deutscher Krieger*, 4-30-54, 2-23-71

BAUMANN, ALEXANDER (1814-1847)

(Das) *Versprechen hinterm Herd; oder der Berliner auf der Ulm*², 5-13-55, 1-27-56, 2-12-56, 5-3-57, 11-20-59, 10-31-61, 1-16-71, 12-28-71, 1-31-72

BECKMANN, FRIEDRICH (1803-1866)

Eckensteher Nante im Verhör, 4-10-42, 3-10-50, 12-25-55

BELLY, G. (.....)

Monsieur Herkules, 1-25-73

BENEDIX, RODERICH (1811-1873)

(Der) *Allerwelts-Vetter*, 4-3-55, 12-4-56, 4-22-60, 8-4-61, 2-7-71, 5-31-85

(Der) *alte Magister*, 4-19-63

(Das) *bemooste Haupt*, 12-1-54, 4-16-57, 12-30-59, 2-4-60, 6-16-61, 10-23-62

(Die) *Bewohner des Schuldurmes; oder der Unschuldige im Gefängnis und der Schuldige auf Reisen* (authorship not verified), 3-4-55

¹ Leuchs spells it Bahrt.

² Cf. 1-1-56 Appendix I

- (Die) *Dienstboten*, 11-16-70
Doktor Wespe, 11-17-70
Eigensinn, 12-16-55, 4-19-57, 11-24-59, 1-27-61, 10-11-63, 5-8-65, 8-28-70
 (Das) *Gefängnis*, 1-29-73
Gegenüber, 6-25-71
 (Die) *Hochzeitsreise*, 5-21-63, 5-24-63
Junker Otto, 11-17-61
 (Eine) *kluge Frau; oder so kurirt man Weiberhass* (authorship not verified), 2-14-58
 (Die) *Kunst zu lügen; oder der Unschuldige muss viel leiden* (authorship not verified), 4-15-55
 (Der) *Liebestrank*, 1-9-62, 2-13-67, 2-25-67
 (Die) *lustigen Holländer; oder Schnell gefreit hat nie gereut* (authorship not verified), 5-16-57, 5-19-57
 (Ein) *Lustspiel; oder die drei Junggesellen*, 4-3-62
Mathilde oder ein Weib wie es sein soll, 3-3-60, 3-31-60, 11-7-60, 11-13-60
 (Die) *religierten Studenten*, 3-14-73
 (Der) *Störenfried*, 2-26-67
 (Der) *Weiberfeind*, 4-26-57, 10-29-57
 (Die) *zärtlichen Verwandten*, 1-24-73

BERG, O. F. [OTTO F. EBERSBERG] (1833-1886)

- Einer von unsere' Leut'*,³ 1-20-71, 1-22-71, 1-31-71
 (Die) *Probier Mamsell*, 2-10-71, 2-12-71, 12-6-72

BERGER, E. (.....)

- (Die) *Geheimnisse von New Orleans* (author not verified), 1-10-72, 1-14-72

BERNDT, BRUNO (.....)

- (Die) *corsicanischen Brüder; oder die Blutrache*, 1-30-62 (author not verified)

BIRCH-PFEIFFER, CHARLOTTE (1800-1868)

- Anna von Österreich; oder die drei Musketüre*, 12-13-60
Dorf und Stadt, 6-2-61, 1-1-62, 3-1-72, 3-20-72, 3-21-73, 1-18-78, 2-23-90
 (Das) *Forsthaus*, 10-23-59, 10-32-62
 (Der) *Glückner von Notre Dame*, 4-22-55, 4-29-55, 12-2-59, 2-5-60, 12-1-61, 4-19-63, 4-7-65, 2-8-78
 (Der) *Goldbauer*, 12-29-72
 (Die) *Grille*, 10-30-59, 2-3-60, 2-3-61, 11-14-61, 12-18-62, 1-6-65, 12-26-69, 3-10-71, 10-20-89

³ Also by David Kalich.

- Hinko*, 12-10-54, 3-18-55, 1-28-58, 2-13-60, 4-21-61, 12-7-62, 4-4-69
 (Ein) *Kind des Glückes*, 12-18-71
 (Der) *Leiermann und sein Pflegekind*, 1-9-65, 1-14-65, 4-23-71, 5-11-77
 (Das) *Mädchen vom Dorfe*, 10-21-60
Mutter und Sohn, 3-18-60, 10-27-71, 11-6-71
Peter Szapary, der Held in Sklavenketten; oder die Befreiung Ungarns, 1-28-55
 (Der) *Pfarrherr*, 1-5-62
 (Das) *Pfefferrösel*, 1-20-56, 1-12-60, 4-10-62, 3-6-65
Rose und Röschen, 3-5-73
Rubins in Madrid, 3-31-69
Schloss Greifenstein oder der Sammetshuh; oder die kluge Jüdin, Frau Nicholson vor Gericht (authorship not verified), 12-17-54, 4-9-60
Steffen Langer aus Glogau, 10-28-54, 2-6-55, 5-14-57, 12-3-57, 12-27-59, 3-17-61, 3-23-62
 (Die) *Tochter des Gefangenen*, 12-8-59
 (Die) *Waise aus Lowood*, 4-14-72, 1-6-73

BLUM, KARL LUDWIG (1786-1844)

- Erziehungsergebnisse*, 2-24-56, 2-22-57, 9-14-62
Mirandolina, 2-14-56
 (Der) *Schiffskapitän*, 12-29-46

BLUMENTHAL, OSKAR (.....)

- (Der) *Probepfeil*, 2-26-90, 3-2-90

BOAS (.....)

- (Der) *alte Fritz und seine Offiziere*, 6-8-62, 1-17-69, 1-22-69, 4-21-71

BOHRMANN (.....)

- Verlorene Ehre* (author not verified), 5-9-78

BOHRER, J. (.....)

- Staberl als Freischütz*, 1-31-61

BOIELDIEU, FRANCOIS ADRIEN (1775-1834)

- (Die) *weiss Dame*, 1-25-27

BORNSTEIN, H. (1805-1890)

- (Der) *deutsche Einwanderer und die deutsche Gesellschaft in Amerika* (authorship not verified), 11-15-55, 11-18-55, 5-11-56, 5-18-56, 6-15-56, 6-28-57, 2-7-58, 4-29-60
Er muss aufs Land,⁴ 2-2-55

⁴ Cf. W. Friedrich.

BOTTNER, W. (.....)

(Die) *Frauen von Ephraim; oder Salomos Urteil* (author not verified), 11-11-59, 11-29-60

BRACHVOGEL, ALBERT EMIL (1824-1878)

Narziss, 12-7-56, 10-30-60, 11-20-60, 1-1-65, 3-17-71, 2-16-72, 3-19-72, 1-31-73, 3-1-78

BRAUN, G. H. (.....)

Flotte Bursche (author not verified), 3-27-78

(Das) *goldene Kreuz; oder Theresas Gelübde* (author not verified), 9-11-56, 9-28-56

BREUNGLAS (.....)

Bügeleisen in Plättbrett vor Gericht (author not verified), 6-4-54

CARL, (.....)

Staberls Reiseabenteuer in Lenz; oder der Diener zweier Herren (author not verified), 3-11-55

CARLSCHMIDT, (.....)

(Der) *ewige Jude*, 3-12-73

(Der) *Graf von Montecristo*, 11-18-60, 12-23-77

CARRE, MICHEL (.....)

(Die) *Verlobung bei der Laterne*, 2-7-67, 12-23-72, 12-27-72, 12-30-72, 1-8-73

CASTELLI, IGNATZ FRANZ (1781-1862)

Männertreue, 10-30-62, 11-30-62, 12-12-63 (authorship not verified)

Maske für Maske (authorship not verified), 10-16-59

Schwab und Schwäbin (authorship not verified), 3-24-61, 11-26-62, 4-12-63, 11-8-63, 1-31-75

CHRISTAPH, J. (.....)

Richelieu; oder die Verschwörung (author not verified), 4-13-68

COHNFELD, ADALBERT (1809-1868)

(Die) *Rückkehr des Landwehrmanns*, 7-22-55

COHNHEIM, MAX (.....)

Berlin und New York (author not verified), 12-11-59

Fürsten zum Land hinaus, 2-21-60, 2-26-60

COSMAR, ALEXANDER (1805-1842)

Agamemnon Knoll; oder der Stellvertreter (authorship not verified), 12-30-55

(Die) *beiden Invaliden; oder die Brustnadel* (authorship not verified), 2-10-56, 3-20-56

Verlegenheit und List, 9-25-56

(Der) *Wundertrank*, 1-8-54, 1-15-54

(Die) *Zwillingsgeschwister*, 9-11-62

CREMIEUX, HECTOR (.....)

Orpheus in der Unterwelt, 3-1-67, 1-12-72, 1-17-72, 1-21-72,
3-3-72*Fortunios Lied*, 12-2-72, 12-11-72

DEINHARDSTEIN, JOHANN LUDWIG (1794-1859)

Hans Sachs, 5-11-51, 1-12-55, 1-23-55, 3-19-57, 3-22-57, 7-30-57*(Der) Wittwer und sein lustiger Christel*, 6-6-58, 6-13-58,
7-25-58, 7-24-70

DEVRIENT, PHILIPP EDUARD (1801-1877)

(Der) Fabrikant, 12-2-72*Sturm und Wogen: oder drei verhängnissvolle Tage aus dem
Leben eines Mädchens* (authorship not verified), 1-23-60

DIEZMANN, A. (.....)

Baljean; oder die Armen und Elenden (author not verified),
2-24-67

DINGELSTEDT, FRANZ FREIHERR VON (1814-1881)

(Der) Geizige, 1-5-72

DONIZETTI, GAETANO (1797-1848)

Marie, Tochter des Regiments, 2-24-60, 2-28-60, 4-28-61, 5-15-62,
12-25-62, 3-28-71, 1-8-75, 2-20-78, 3-22-78

DROST, (.....)

Ein Königreich für zwei Kinder (author not verified), 2-5-67

DUMAS, ALEXANDER (1824-1895)

(Die) Danischiffs (authorship not verified), 11-16-77, 11-20-77

DUNKEL, (.....)

(Der) Turm von Nesle (author not verified), 3-4-60

ELMAR, KARL [SWIEDACK, KARL] (1815-1888)

(Der) Goldteufel, 6-30-78*(Die) Tochter der Freiheit*, 12-5-70, 3-23-73*Unter der Erde*, 4-5-60, 11-28-77, 10-28-88

ELSHOLTZ, FRANZ VON (1791-1872)

Komm her!, 5-21-54

ELZ, ALEXANDER (.....)

Ein Recept für Frauen (authorship not verified), 3-31-65*Emanuel, der Blöde; oder die beiden Heirathscandidaten* (au-
thorship not verified), 6-11-55, 3-29-56*Er ist nicht eifersüchtig*, 7-22-60, 5-21-63, 2-28-72*Müller und Müller*, 12-8-54, 2-22-55, 1-15-57, 1-18-57, 8-31-62,
11-19-62, 4-6-63, 10-18-63, 6-26-65, 8-7-70, 9-11-70, 1-20-84,
2-13-84

FARRELL, JOHN (.....)

(Die) Stumme von Genoa; oder der Banditen Kaufmann (Trans-
lated from English by Rudolf Reese) (author not verified),
7-24-42, 7-31-42

FELDMANN, LEOPOLD (1802-1882)

Astronom und Botaniker; oder die geprellten Alten (authorship not verified), 12-25-56

Californien; oder die Deutschen im Goldlande (authorship not verified), 5-14-54

Faustin der Erste, Kaiser von Hayti, 4-8-60

(Ein) Mädchen ist's und kein Knabe (authorship not verified), 9-18-59, 2-19-60

(Das) Portrait der Geliebten, 3-13-78

(Der) Sohn auf Reisen, 1-25-51, 4-5-57, 3-8-60, 4-14-61, 3-12-63, 3-29-63, 7-10-70

(Der) verlorene Sohn; oder Peters Reiseabenteuer (authorship not verified), 5-21-57

(Der) voreilige Liebhaber; oder Immer zu vorschnell (authorship not verified), 12-13-55

FINDEISER, (.....)

(Die) Bräutigamschau, 4-17-59, 5-29-59

FISCHER, AUGUST (1771-1829)

Studentenstreiche, 8-5-55, 8-17-56, 1-24-56, 8-5-60, 5-19-57, 1-1-76

FLEDMANN, (.....)

Pfennigfuchs, der Geizhals und Flott, der Verschwender, 1-20-61 (author not verified)

FLOTOW, FRIEDRICH (1812-1883)

Martha, 1-26-70

Stradella, 1-27-70

FLOTO, WILHELM (1812-1869)

(Das) Sonntagsräschen, 3-29-56, 3-14-58

FORGES, A. VON (.....)

Wittwe Grapin; oder die kleine Liese (author not verified), 2-17-71, 4-28-71

FRIEDRICH, W. (.....)

(Das) Abenteuer im Schlafrock; oder der geprellte Heiratskandidat (authorship not verified), 10-16-56

Alessandro Stradella, 1-29-72, 2-7-72

Alles für meinen Sohn (authorship not verified), 4-15-60

Doktor Robin, 2-5-54, 10-23-54, 11-19-54, 12-8-54, 1-8-55, 3-16-56, 9-14-56, 1-22-57, 9-19-58, 9-29-59, 8-12-60, 4-3-62, 11-20-70

Don Cäsar de Bazano, 5-7-54, 7-2-54, 4-1-55, 3-7-58, 12-8-72, 12-25-72

Dornen und Lorbeer (from Lafont), 10-8-57, 10-18-57, 11-18-60, 3-14-71, 4-2-71, 3-27-78

- (Ein) *Spaziergang durchs Fenster; oder ein Heuhaufen als Vorsehung* (authorship not verified), 3-31-60
- (Ein) *Stündchen in der Schule*, 2-9-51, 1-8-54, 1-15-54, 3-4-51
- (Ein) *unbekannter Beschützer* (authorship not verified), 7-3-59
- (Ein) *Zimmer zu zwei Betten*, 12-20-54, 6-21-57, 8-2-57, 9-6-57, 3-30-58
- Er muss aufs Land*,⁵ 11-23-70, 1-18-71, 4-4-73
- (Die) *Frau mit dem Stelzfuss* (authorship not verified), 4-29-58
- Fräulein Gattin; oder er verliebt sich in seine Frau, oder der junge Ehemann* (authorship not verified), 5-21-54, 7-11-58, 3-6-55, 9-4-59, 5-13-60, 10-16-62
- (Das) *Gänschen von Buchenau*, 10-31-59, 9-25-62, 12-6-63, 10-23-70, 2-14-75
- Gasthof zum grünen Esel; oder drei Bräutigame und ein Liebhaber* (authorship not verified), 4-8-60
- (Die) *Gefangenen der Czarin*, 8-7-59
- Guten Morgen, Herr Fischer*, 2-22-61, 2-28-61, 4-6-62, 9-14-62, 11-11-62, 10-25-71, 10-31-71, 1-18-73
- Lorenz und seine Schwester*, 12-15-54, 1-8-55, 2-2-55, 11-15-55, 2-24-56, 3-13-56, 3-23-56, 1-22-57, 3-29-57, 12-27-57, 8-5-60, 12-9-60, 9-25-62, 2-1-63, 5-10-63
- (Die) *Marketenderinnen der Republik; oder die Heirat vor der Trommel*, 4-7-61, 2-16-62, 3-2-73, 4-3-78
- Muttersegen; oder die neue Fanchon*, 10-19-60, 5-26-61, 12-5-61, 9-21-62, 12-28-62, 3-22-63, 2-5-72, 2-18-72, 2-16-73, 3-3-78
- (Der) *Nachbar im Omnibus* (authorship not verified), 10-2-56
- Nur Hindernisse* (from Brisbane), 10-30-56, 5-3-57
- Reich an Liebe oder wer borgt mir fünf Dollar?*, 8-16-57
- Rollas Tod*, 12-27-43, 12-7-50, 4-23-54, 4-19-55
- (Die) *Ritter des Capitols zu Rom; oder Gänse und Finken*, 9-9-60
- (Der) *Stumme von Portici*, 1-8-61
- (Die) *Töchter Luzifers*, 1-29-60, 1-12-62
- (Die) *weibliche Schildwache*, 3-26-57, 3-29-57, 5-7-57, 2-6-60, 11-21-62
- (Der) *weisse Othello*, 1-15-54, 6-20-55, 1-24-56, 1-27-56, 12-14-56, 2-7-59, 11-21-62, 4-12-63, 10-31-71, 3-10-72
- Wer isst mit?*, 11-15-71, 1-22-73, 1-25-73, 3-16-73
- Zwei Herren und ein Diener*, 10-23-53

GASSMANN, THEODOR (1828-1871)

- Inspektor Bräsig; oder Mecklenburgische Charaktere* (from Fritz Reuter), (authorship not verified), 2-2-71
- (Die) *Juden in Worms*, 11-23-77, 11-29-77
- Was Gott zusammenfügt, das soll der Mensch nicht scheiden* (authorship not verified), 12-2-77

⁵ Cf. H. Börnstein.

GENÉE, RUDOLPH (1824-1914)

Müller und Schulze, 5-6-55, 4-24-56, 12-25-75*Soldatenliebe; oder die Rückkehr des Kriegers; oder des Kriegers Liebe*, 6-23-55, 7-3-55, 8-23-55, 8-30-55, 4-13-56, 5-11-56, 5-18-56, 7-24-56, 12-20-57, 5-2-58, 7-10-59, 7-1-60, 9-17-62, 10-2-62, 12-28-62, 4-26-63, 12-27-63, 1-31-64, 2-7-64

GIRNDT, OTTO (1835-1911)

Verlobt im Rausch; oder am andern Tage (authorship not verified), 4-30-75

GERSTIEL, W. (.....)

Kohlenpeter; oder das Herz von Stein (author not verified), 3-20-78

GOETHE, JOHANN WOLFGANG VON (1749-1832)

Egmont, 2-26-72*Faust*, 1-11-45, 1-15-45, 1-18-45, 1-5-55, 1-14-55, 7-15-55, 9-2-55, 9-16-55, 6-29-56, 7-4-56, 5-22-59, 3-11-60, 2-6-62, 3-20-65, 11-15-65, 3-11-67, 3-17-72, 2-2-75

GORLITZ, CARL (.....)

Drei Paar Schuhe; oder die kurirte Schusterfrau (author not verified), 12-26-70, 12-28-70, 12-30-70, 4-7-72, 3-7-90, 3-9-90*Des Nächsten Hausfrau* (author not verified), 11-3-70*(Das) erste Mittagessen* (author not verified), 11-6-70, 11-18-70

GÖRNER, KARL AUGUST (1806-1884)

Aschenbrödel; oder der gläserne Pantoffel, 1-13-71, 1-15-71, 1-9-78, 1-12-78, 1-19-78, 1-26-78*Aufgeschoben ist nicht aufgehoben* (authorship not verified), 10-16-62, 4-25-69, 11-7-62*(Die) beste Manier, Englisch zu lernen; oder ein Königreich für eine Frau* (authorship not verified), 5-13-55*(Die) Engländer auf Reisen; oder ein Don Juan wider Willen* (authorship not verified), 3-2-60*Erziehung macht den Menschen*, 2-14-73*Immer ohne Frau; oder die Geheimnisse einer Tapetenwand* (authorship not verified), 4-14-61*English; oder die verfolgte Dame; oder die Amerikaner in Deutschland*, 2-24-59, 10-16-59, 10-9-62, 2-13-67, 10-16-70*Französisch; oder der originelle Liebhaber* (authorship not verified), 11-30-62, 2-15-63*(Ein) geadelter Kaufmann*, 12-14-70, 12-16-70, 1-25-71*(Ein) glücklicher Familienvater; oder Onkel Satan und Tante Kobold*, 12-30-64, 11-4-70, 12-11-72*(Der) Hahn im Dorfe*, 3-28-73, 4-4-73

- (Ein) *Heiratsvermittlung durch Weiberlist* (authorship not verified), 6-20-58
- (Die) *Heiratsinspiration; oder der geprellte Alte* (authorship not verified), 11-28-58
- Itzig Meyer in der Mördergrube* (authorship not verified), 5-23-69
- (Des) *Magisters Perücke; oder die Katze im Kleiderschrank* (authorship not verified), 10-27-62, 5-8-65, 2-5-67, 9-4-70
- (Eine) *möblierte Wohnung; oder das schmachtende Ehepaar* (authorship not verified), 6-27-58, 12-12-58, 1-31-75, 2-14-75
- Nichte und Tante; oder Verwechselungen*, 7-4-58, 8-19-60
- Salomon Seppelberger; oder die Engländer auf dem Continente* (authorship not verified), 4-26-63
- (Das) *Salz der Ehe; oder so sind die Weiber alle*, 12-6-57, 9-16-60
- (Der) *schwarze Peter; oder ein Kuss im Dunkeln*, 12-19-58, 12-26-58, 1-23-59, 9-18-59, 12-21-62, 8-14-70, 10-9-70
- Sperling und Sperber; oder der Sündenbock*, 10-31-71, 3-5-72
- (Ein) *Stündchen vor dem Balle* (authorship not verified), 12-19-58, 12-26-58, 1-16-59
- (Ein) *verschwiegener Droschkenkutscher* (authorship not verified), 12-13-71

GOTTSCHALL, RUDOLF VON (1823-1909)

- Katharina Howard*, 1-23-78
- (Die) *Marseillaise* (authorship not verified), 1-10-58, 2-21-58
- Ulrich von Hutten*, 5-14-54

GOUNOD, CHARLES (1818-1893)

- Faust*, 1-27-70

GRAESER, K. (.....)

- (Der) *Besenbinder; oder der Arzt wider willen* (author not verified), 1-1-63
- Hempel Krempel und Stempel* (author not verified), 8-8-58, 9-11-59, 5-27-60

GRILLPARZER, FRANZ (1791-1872)

- (Die) *Ahnfrau*, 5-26-50
- Medea*, 2-23-69

GUMBERT, FERDINAND (.....)

- (Die) *Kunst, geliebt zu werden*, 4-25-71

GUTTMANN, OSCAR (.....)

- Drunter und drüber; oder der Kartoffelpuffer* (authorship not verified), 4-22-58, 12-11-62, 1-4-63
- (Der) *Ehrgeiz in der Küche* (authorship not verified), 3-20-72
- Personal-Akten*, 2-28-72

GUTZKOW, KARL (1811-1878)

- (Der) *dreizehnte November; oder das Geheimnis von Douglas Castle* (authorship not verified), 12-20-54
Liesli; oder die deutschen Auswanderer nach Amerika, 3-27-55
 (Das) *Urbild des Tartuffe; oder die Jesuiten am Hofe von Ludwig XIV*, 12-12-54, 10-27-65
Uriel Acosta; oder Überzeugung und Glaube; oder der verbannte Jude zu Amsterdam, 11-14-54, 11-24-54, 10-26-57, 1-20-60, 2-27-62, 5-17-63, 12-21-66, 3-29-67, 4-14-71
Zopf und Schwert, 11-28-54, 2-11-72, 1-27-73

HAHN, RUDOLPH (1815-1889)

- (Der) *Alexandrinier; oder Korporal Puffke in Dresden* (authorship not verified), 2-7-59
 (Ein) *alter Dienstbote*, 9-4-70
 (Der) *alte Junggeselle*, 1-31-75, 4-7-84
Drei Liebhaber und doch nur Einer (authorship not verified), 5-6-60, 5-13-60
 (Der) *Engländer, der Berliner und der Sachse* (authorship not verified), 5-26-60
Er ist Baron, 5-4-71, 12-27-72, 12-28-72
 (Der) *erste April; oder Meyer in der Mördergrube*, 11-1-57, 11-5-57
 (Der) *grüne Esel; oder Schauspieler Pfffe* (authorship not verified), 11-8-57, 10-25-63, 5-23-69
Herr Pannemann (authorship not verified), 10-21-58, 10-28-58, 11-14-58, 1-23-59
Im Vorzimmer seiner Exzellenz, 3-20-72
In Saus und Braus, 12-9-70, 12-12-70, 12-18-70, 12-21-70, 3-31-72, 3-16-73, 4-14-73, 2-27-78
Nachtigall und Nichte, 10-9-70, 10-23-70
Sennora Pepita, mein Name ist Meyer, 3-18-58
Wie denken Sie Darüber? 7-12-57, 2-14-58, 1-16-59, 1-15-60, 3-29-63

HALM, FRIEDRICH (1806-1871)

- (Der) *Fechter von Ravenna; oder ein deutsches Weib unter Römern*, 12-9-59
Griseldis, das Köhlerkind, 12-28-54, 2-16-60, 1-27-61
Ingomar, der Sohn der Wildnis, 4-16-54, 4-17-54, 11-21-54, 4-18-58, 4-12-60, 11-3-61

HARLEVILLE, (.....)

- (Der) *Lügner und sein Sohn*, 6-4-55, 7-15-55, 9-6-55, 9-9-55, 11-11-55, 8-24-56, 10-4-57, 12-6-57, 9-25-59

HEINE, F. (.....)

- Richelieus erster Waffengang* (author not verified), 2-28-73
 HELL, THEODOR [WINKLER, KARL GOTTFRIED THEODOR] (1775-1856)
Drei Väter auf einmal (authorship not verified), 12-31-54, 1-8-55
 (Der) *geplagte Phlegmatiker; oder er muss fort* (authorship not verified), 5-21-54
 (Die) *Heimkehr; oder die Abendstunde* (authorship not verified), 2-1-57
 (Die) *heimliche Ehe* (authorship not verified), 9-30-60
 (Der) *Hofmeister in tausend Angsten*, 4-19-55, 9-26-58, 3-18-60, 12-6-63, 11-13-70
 (Die) *kleine Rosendiebin* (authorship not verified), 3-8-57
 (Der) *Segen der Eigensucht* (authorship not verified), 4-2-54
 HENRION, POLY [LEONHARD KOHL VON KOHLENEGG] (1834-1875)
Lieschen und Fritzchen; oder Französische Schwaben (authorship not verified), 3-31-71, 4-21-71, 2-21-73
 (Die) *schöne Galathee*, 11-18-70, 11-30-70, 1-15-71, 12-20-71, 2-13-78, 2-23-78

HENSLE, KARL FRIEDRICH (1759-1825)

- (Das) *Donauweibchen; oder Hulde, die Nixenkönigin*, 1-19-60, 1-22-60, 11-11-60
 (Die) *Teufelsmühle am Wiener Berge; oder Triel, der Schutzgeist der wahren Liebe*, 7-7-50, 3-30-51, 2-9-55, 2-11-55, 4-24-58, 1-8-60, 1-16-60, 3-31-61, 11-24-61, 4-13-62

HERRMANN, BERNHARD ANTON (1806-1876)

- (Der) *Berliner Leihbibliothekar auf Reisen; oder Deutsch und Spanisch*, 5-28-54
 (Der) *Graf von St. Germain; oder die Blinde von Paris*, 11-30-77
 (Der) *Vater der Debutantin; oder doch durchgesetzt; oder Theater Intriguen in New Orleans*

HERSCH, HERMANN (1821-1870)

- (Die) *Anna-Liese; oder Apothekerstochter und Fürstin*, 10-13-61, 12-26-62, 11-3-71, 2-21-73, 3-11-77, 12-13-85

HERZENSKRON, HERMANN JOSEF (1792-1863)

- (Der) *Kuss an Überbringer* (authorship not verified), 8-21-59

HESSE, A. W. (1805-1864)

- (Ein) *Arzt*, 1-22-73
Weihnachten, 12-22-71

HEYDRICH, GUSTAV MORITZ (1820-1885)

- Prinz Lieschen; oder ein Märchen aus Tausend und eine Nacht*, 12-25-60, 1-19-62

HOLBEIN, FRANZ IGNAZ (1779-1855)

(Der) *Bruder und die Schwestern* (authorship not verified),
4-2-54

Fridolin; oder der Gang nach dem Eisenhammer, 3-13-55, 9-2-60,
1-13-61, 8-10-62, 11-22-63

(Die) *Geduldsprobe* (authorship not verified), 10-16-59

(Der) *heiratslustige Winzer; oder alte Liebe rostet nicht; oder
der Verräter*, 11-18-49, 4-15-55, 10-29-57, 11-1-57, 1-10-58,
5-23-58, 3-6-59, 3-13-59, 9-18-62

(Die) *Himmelfahrt eines Säufers* (authorship not verified),
4-10-42, 6-26-42, 7-3-42

*Liebe kann alles; oder die Frauenschule; oder die bezähmte
Widerspenstige*, 5-15-42, 3-19-43, 5-15-50, 2-15-51, 3-5-60,
3-11-60, 4-19-60, 6-17-60, 3-15-63, 12-20-63, 1-24-64, 11-15-71,
12-4-71, 12-22-71

(Der) *Strudelköpfchen* (authorship not verified), 1-26-51, 2-10-51

HOLTEI, KARL VON (1798-1880)

*Dreiunddreissig Minuten in Grüneberg; oder Schwager und
Schwägerin*, 4-12-57, 4-19-57, 6-17-57, 6-17-58, 2-8-63, 7-3-70

Lenore; oder die Todtenbraut; oder die Vermählung am Grabe,
1-19-51, 3-2-55, 3-6-55, 4-9-57, 4-28-57, 2-25-58, 2-13-60,
2-26-60, 5-5-61, 6-30-61, 2-8-63, 7-31-70

(Die) *Wiener in Berlin*, 6-9-50

HOPP, FRIEDRICH (1789-1869)

Blaubert, 3-21-71, 12-6-71, 12-8-71, 12-10-71, 12-21-71

Doktor Fausts Hauskättchen; oder die Herberg im Walde,
10-28-60, 10-20-61, 6-12-62, 3-24-72, 12-30-77

(Die) *Grossherzogin von Gerolstein*, 2-21-72, 2-23-72, 3-13-72,
2-25-75

(Eine) *Nacht in Berlin* (authorship not verified), 2-3-71, 12-1-72,
12-27-72

*Pelzpalatin und der Kachelofen; oder der Jahrmarkt zu Rauten-
brunn*, 2-20-60

(Die) *schöne Helena* (authorship not verified), 11-22-71, 11-28-71,
11-29-71, 11-30-71, 12-3-71, 12-14-71

HORN, (.....)

Glückliche Flitterwochen, 2-15-63

HUGO, VICTOR (1802-1885)

*Lucretia Borgia; oder die italienische Mutter; oder die Gift-
mischerin*, 5-13-50, 2-24-51, 6-8-51, 12-9-56, 4-2-57, 6-21-57

Marie Tudor, Königin von England, 4-1-60

HUTT, JOHANN (1774-1809)

Das war ich; oder die böse Nachbarin, 1-1-63, 8-21-70, 8-28-70

ICKS, ADOLF (.....)

Schinderhannes; oder die beiden Mörder (author not verified),
2-19-43, 3-12-43*(Der) schwarze Mann; oder die Furcht vor dem Untergang der Welt* (author not verified), 4-16-43

IFFLAND, AUGUST WILHELM (1759-1814)

(Der) Spieler, 1-26-72

JACOBSON, EDUARD (1833-1897)

Beckers Geschichte; oder um Hochzeitstage, 11-9-70*Bei Wasser und Brot*, 6-9-75*(Das) Milchmädchen aus Schöneberg* (authorship not verified),
10-22-71*(Der) Postillon von Müncheberg; oder Lerche keine Wachtel*,
2-17-71, 2-24-71, 2-26-71, 3-19-71, 2-19-73, 2-23-73, 3-7-73,
3-31-78, 4-5-78*Singvögelchen*, 1-24-72*1733 Thaler, 22½ Silbergroschen*, 2-7-71

JANSEN, (.....)

Rübezahl; oder der Berggeist im Riesengebirge (author not verified),
1-13-71, 1-18-71

JEDERMANN, (.....)

Ben Leil, der Sohn der Nacht (author not verified), 1-13-61,
3-3-61

JERRMANN, EDUARD, (.....)

Katherine Howard; oder Krone und Schaffot, 1-5-51, 6-4-54,
1-16-62, 1-23-78*(Der) Tüfel im Paris; oder Johanna das blinde Mädchen*,
12-5-59, 12-30-60, 11-28-62, 3-1-63

JONTSCH, (.....)

Kaiser Joseph II und die Schustertochter (author not verified),
11-6-77

JUN, (.....)

Anna, Nanni, Nina, Nettchen; oder die Unschuld auf dem Lande,
2-1-67

JUNGER, JOH. F. (.....)

(Die) Entführung mit Hindernissen, 12-22-89

KAISER, FRIEDRICH (1814-1874)

(Eine) Posse als Medizin; oder ein Recept eine böse Frau zu kuriren, 3-16-55*Stadt und Land; oder der Viehhändler aus Oberösterreich; oder Onkel Sebastian*, 6-25-54, 11-9-54, 11-19-54, 8-1-55, 8-12-55,
2-9-57, 11-17-60, 11-23-60, 3-27-62, 3-26-63, 3-2-65, 11-17-71,
12-31-71, 3-9-73, 3-14-75

KALISCH, DAVID (1820-1872)

- (Der) *Aktien Grocer von Carolton; oder wie gewonnen so zerronnen* (authorship not verified), 11-15-60
 (Ein) *Billet von Jenny Lind*, 2-21-58
Berlin bei Nacht, 3-20-55, 4-17-56, 10-9-56, 4-17-62
Berlin, wie es weint und lacht, 10-28-60, 12-26-60, 12-26-61, 1-26-62, 12-14-62
Einer von unsere' Leut';*, oder *der brave Isaac*, 3-25-72, 4-5-72, 4-20-75, 1-4-78,
Hunderttausend Taler; oder Anfang, Glück und Ende dreier Berliner, 12-19-54, 12-24-54, 4-8-55, 5-3-57, 5-10-57, 1-5-60, 4-26-60, 2-24-61, 12-22-61, 10-26-62, 1-1-78
Krethi und Plethi, 1-5-73

KEKOWSKY, C. (.....)

- New Orleans bei Nacht* (author not verified), 5-21-55, 7-15-55

KETTEL, JOHANN G. (1789-1862)

- Richards Wanderleben; oder Schauspieler und Quäker*, 11-12-54, 11-15-57

KLEIST, HEINRICH VON (1777-1811)

- (Das) *Käthchen von Heilbronn*, 7-1-55, 4-4-58, 12-17-59, 12-23-60, 2-13-62, 1-1-67, 3-4-72, 12-9-77

KLINGEMANN, ERNST AUGUST FRIEDRICH (1777-1831)

- Moses*, 1-15-60

KNEIFF, J. (.....)

- 's *Lieserl*, 1-22-73

KNEISEL, RUDOLF (1832-1899)

- (Die) *Anti-Xantippe; oder Krieg den Frauen*, 12-9-72
 (Der) *liebe Onkel*, 4-26-85, 5-13-88
 (Die) *Lieder des Musikanten*, 12-25-64, 3-22-68, 3-15-72, 4-9-73, 4-15-88, 6-28-89
 (Die) *Tochter Belials; oder Mensch bezahle deine Schulden*, 12-11-87
 (Die) *Tochter der Hölle; oder Licht; mehr Licht* (authorship not verified), 3-8-78

KORNER, THEODOR, (1791-1813)

- Agamennon Knoll; oder der Stellvertreter* (authorship not verified), 1-24-58
 (Die) *beiden Studenten*, 2-12-43
 (Die) *Braut; oder Vater und Sohn*, 12-29-39, 7-10-42, 10-23-53, 7-22-55, 8-10-55, 8-10-56, 1-1-57, 1-11-57, 3-29-57
 (Die) *drei Schulmeister* (authorship not verified), 11-25-49, 4-21-50, 6-4-54, 1-20-56, 1-6-56

* Also by O. F. Berg.

- (Der) *geprellte Bürgermeister* (authorship not verified), 8-5-55
 (Die) *Gouvernante*, 3-10-50, 3-17-50
 (Der) *grüne Domino*, 11-24-49, 4-14-50
Hedwig, die Banditenbraut, 1-5-40, 11-19-43, 4-7-50, 7-13-50,
 4-9-55, 4-19-57, 10-15-57, 3-4-58
Joseph Heiderich; oder Deutsche Treue (authorship not verified),
 4-3-59, 4-10-59
 (Der) *Nachtwächter*, 12-29-39, 1-5-40, 5-1-42, 12-17-42, 5-28-54,
 8-6-55, 11-15-63
 (Der) *Spatz und die Nachtigall*, 1-6-56
 (Die) *Sühne*, 12-22-39, 12-25-39
Toni; oder die Schreckens Nacht auf St. Domingo (from H. von
 Kleists Novelle *Die Verlobung auf San Domingo*), 12-25-42,
 1-10-60, 1-22-60
 (Der) *Vetter aus Bremen*, 5-8-42, 7-10-42, 5-21-55, 7-22-55,
 7-15-60, 9-6-57, 9-18-59

KOTZEBUE, AUGUST VON (1761-1819)

- (Die) *Abendstunde*, 4-24-42, 5-8-42, 1-1-57
 (Der) *arme Poet*, 8-6-55, 8-16-55, 8-19-55, 4-6-56, 7-24-70, 1-5-72
 (Die) *barmherzigen Brüder*, 7-20-56
 (Die) *Beichte*, 5-2-47, 3-17-50, 4-14-50, 4-6-55, 10-16-59, 8-18-61,
 1-15-43
 (Die) *beiden Klingsberger*, 1-30-67
 (Die) *beiden pensionierten Invaliden* (authorship not verified),
 3-25-58, 2-5-60
 (Die) *Brandschatzung*, 6-5-42, 8-14-42, 2-5-43, 4-14-50, 6-4-55,
 8-10-56, 9-21-56, 1-31-58, 3-21-58, 3-25-58, 5-26-59, 2-12-60,
 12-13-63, 1-31-64, 7-11-64
 (Der) *Citherschläger und das Gaugericht* (authorship not veri-
 fied), 5-10-57, 1-30-59
Drei Väter auf einmal, 6-7-57
 (Die) *eifersüchtige Frau*, 4-12-57, 5-17-57, 12-13-57, 5-7-58,
 10-9-59, 6-3-60, 9-7-62, 11-16-62, 7-17-70
 (Die) *Einladungskarte* (authorship not verified), 12-9-55
 (Die) *englischen Waaren*, 11-20-56, 11-23-56, 12-11-56, 6-13-57
 (Die) *Feuerprobe*, 8-26-60, 10-18-62, 10-11-63, 8-24-62
 (Der) *Freimaurer*, 12-29-39
 (Die) *gefährliche Nachbarschaft*, 4-11-40, 10-17-69
 (Der) *gerade Weg, der beste*, 6-2-50, 1-25-51, 4-26-57, 11-29-57,
 8-1-58, 8-22-58, 4-1-60, 12-16-60, 8-18-61, 9-14-62, 12-3-62,
 12-25-62, 10-25-63, 5-15-65, 5-23-69, 7-3-70
 (Der) *Hagestolz und die Körbe*, 12-24-42
*Hans Birken von Plumbersdorf; oder der Landjunker zum ersten
 Mal in der Residenz*, 11-6-54

- (Der) *häusliche Zwist*, 12-22-39, 12-25-39, 3-19-43, 3-10-50, 5-10-50, 2-5-54, 1-27-56, 8-10-56, 8-2-57, 8-23-57, 5-2-58, 9-29-59, 10-17-61, 5-10-63
- Jeremias Holzbock; oder der Deserteur* (authorship not verified), 4-20-56
- (Das) *Landhaus an der Heerstrasse*, 12-17-42, 7-13-50, 8-6-55, 10-23-59, 1-15-60, 11-15-63, 2-7-64
- Langsalm und Hurlebusch; oder eine Geistererscheinung*, 12-25-59
- (Der) *Leineweber*, 12-18-56, 3-7-58, 12-9-56
- Menschenhass und Reue*, 5-17-50, 12-20-50, 11-22-60, 11-26-60, 12-11-60, 10-7-66, 10-12-66
- Pächter Feldkümmel von Tippelskirchen*, 4-13-55
- Pagenstreiche*, 4-9-43, 3-23-55
- (Der) *Rehbock*, 4-21-50, 4-29-60, 9-4-62, 11-23-62, 12-18-62
- (Die) *Rosen des Herrn von Malesherbes*, 6-23-55, 5-25-56, 12-18-56, 6-10-59, 7-10-59, 10-23-59
- (Der) *schelmische Freier*, 3-30-56
- (Der) *Stumme*, 1-12-56, 2-14-56, 10-16-56, 1-25-57
- (Die) *Tochter Pharaonis*, 7-5-57, 3-6-59, 3-13-59
- (Der) *Trunkenbold*, 1-15-51
- (Die) *Verkleidungen*, 2-26-57, 3-1-57
- (Der) *Verschwiegene wider Willen*, 5-1-42, 10-28-55, 1-16-56, 1-20-56, 2-26-57, 3-1-57, 10-8-57, 2-28-58
- (Die) *Verwandtschaften*, 2-28-59, 3-7-59, 10-2-70
- Wer weiss, wozu das gut ist*, 12-25-39, 6-5-42, 6-12-42, 12-25-42, 1-29-43, 2-5-43, 3-4-51, 8-16-55, 12-13-55, 12-16-55, 6-1-57
- (Der) *Wirrwarr; oder der Mutwillige*, 12-5-59, 2-17-61, 8-17-62, 10-19-62, 2-24-73, 10-14-88
- (Der) *Wildfang*, 4-29-51, 12-7-62, 12-9-62, 1-25-63
- (Die) *Zerstreuten*, 4-24-42, 8-12-55, 8-23-55, 8-30-55, 7-27-56, 11-9-56, 1-4-57, 7-20-57, 10-4-63

KRUGER, J. (.....)

- (Die) *Bekehrung* (authorship not verified), 10-2-59
- Lieschen Wildermuth*, 2-8-67
- (Das) *Mädchen vom Dorfe; oder Bauer und Baron*, 10-17-60, 3-10-61, 11-10-61, 3-15-62, 3-16-62, 3-20-62, 12-21-62, 3-8-71, 11-18-77

LACHNER, (.....)

- 's *letzte Fensterle und drei Jahre nach dem letzten Fensterle*, 3-31-65

LANGER, A. (.....)

- (Eine) *verfolgte Unschuld*, 11-8-70, 11-3-70, 12-9-72

L'ARRONGE, ADOLPH WILKEN (1838- ?)

Kläffer, 1-10-73, 1-12-73*Mein Leopold*, 11-11-77, 11-14-77, 3-5-78*(Die) Spitzenkönigin*, 3-24-78

LAUBE, HEINRICH (1806-1884)

Böse Zungen, 2-2-72, 2-14-72*Graf Essex*, 3-22-72, 12-4-72*(Die) Kerlsschüler; oder drei Tage aus dem Leben des Dichters Friedrich Schiller*, 2-21-55, 1-19-72

LEBRUN, KARL AUGUST (1792-1842)

Abenteuer einer Neujahrs Nacht (authorship not verified), 6-9-51*(Der) geprellte Onkel; oder der lebendige Todte* (authorship not verified), 11-8-57*Philister und Student; oder Humoristische Studien; oder der lebendig Begrabene*, 10-25-57, 1-29-60, 2-28-61, 2-15-63, 12-3-82

LENZ, LUDWIG (1813-1896)

Agamemnon Knoll; oder der Stellvertreter, 10-7-55, 7-13-56, 12-21-56, 6-21-57, 7-17-59

LORTZING, A. (1803-1851)

(Der) Pole und sein Kind; oder der letzte Mann vom 14. Regiment (authorship not verified), 12-11-62, 5-10-65*Undine* (authorship not verified), 1-13-73

MANN, (.....)

Bajazzo und seine Familie (author not verified), 3-29-60

MANNSTAEDT, WILHELM (1837-1904)

(Ein) Mädchen aus dem Volke; oder So muss es kommen, 3-24-71*(Das) Milchmädchen von Schöneberg*, 10-26-71, 1-27-78, 3-14-90

MAUTNER, EDUARD (1824-1889)

Fernande (authorship not verified), 3-26-73

MEGERLE, THERESE (.....)

(Die) Strassentänzerin von Paris (author not verified), 12-25-70, 1-2-71, 4-6-73, 4-13-73

MEISSNER, JULIUS (.....)

(Die) Bettlerin von Marienberg, 11-27-61, 12-25-61

MENDELSSOHN, JOSEPH (1817-1856)

Marianne, ein Weib aus dem Volke, 3-16-51, 10-15-54, 2-3-56, 6-4-57, 1-9-60, 1-2-61, 2-9-62, 1-11-63, 2-28-69, 4-4-71, 4-7-78

MEYERBEER, JACOB (1791-1864)

(Der) *Prophet* (authorship not verified), 1-7-75, 1-8-75

MITCHELS, IVAN E. (.....)

Ehestands-Leiden und Freuden; oder Bank um Nichts, 5-7-59

MONTERIEFF, W. J. (.....)

(Die) *Jüdin* (author not verified), 2-9-77, 2-11-77, 3-16-77

MOSENTHAL, SALOMON (1821-1870)

Deborah; oder die edle Jüdin aus Ungarn, 11-10-59, 12-12-59,
11-6-61, 11-7-61, 3-6-62, 11-14-62, 2-1-63, 2-26-69, 3-5-69,
12-15-71, 12-7-77, 2-15-78

(Die) *deutschen Komödianten*, 2-19-72

(Der) *Schulz von Altenbüren*, 1-17-73

(Der) *Sonnwendhof; oder die Tochter des Mordbrenners*,
10-30-71, 11-13-71, 11-23-71

MOSER, G. VON (1825-1903)

(Die) *Amazone* (authorship not verified), 3-31-89

Aus Liebe zur Kunst (authorship not verified), 11-3-71, 12-27-71,
3-6-72, 2-28-73

(Der) *Barbier von New Orleans* (authorship not verified),
1-13-65

König Cotton, 5-8-65

(Eine) *kranke Familie*, 11-24-89

(Das) *Stiftungsfest* (authorship not verified), 2-7-73, 4-22-77,
1-30-78, 11-8-89

Ultimo (authorship not verified), 12-14-77

(Der) *Veilchenfresser*, 4-8-77

MOZART, WOLFGANG AMADEUS (1756-1791)

Die Zauberflöte, 1-23-70

MULLER, ARTHUR (1826-1873)

(Eine) *feste Burg ist unser Gott; oder die Vertreibung der Salz-
burger*, 2-9-65, 2-14-71

Maria Theresia; oder Gute Nacht, Hänschen, 2-2-65, 2-24-78

(Die) *Verschwörung der Frauen; oder die Pressen in Breslau*,
11-27-71, 12-7-71

MULLER, HUGO (1831-1881)

An der Spree und am Rhein, 12-17-71

Gewonnene Herzen, 10-20-71, 10-29-71, 11-2-71

Heidemann und Sohn, 3-17-78, 11-25-70

Im Wartesalon erster Klasse, 11-18-70

(Die) *Spitzenkönigin*, 12-20-72, 12-22-72, 12-26-72

Von Stufe zu Stufe, 11-11-70, 11-13-70, 11-14-70, 12-7-70, 3-27-72,
2-9-73, 4-14-78

MULLNER, ADOLF (1774-1829)

(Der) *neunundzwanzigste Februar*, 5-24-50(Die) *Schuld*, 6-18-54

NESMULLER, FERDINAND (1818-1895)

(Ein) *Theaterskandal*, 2-1-67, 2-3-67, 2-5-67, 11-23-70, 2-28-72,
3-5-72, 12-28-72(Die) *Zillertaler*, 3-13-78

NESTROY, JOHANN (1801-1862)

(Der) *böse Geist Lumpazi vagabundus; oder das liederliche Kleeblatt*, 6-29-50, 7-14-50, 1-8-51, 6-11-54, 12-3-54, 12-5-54,
2-27-55, 2-21-56, 3-12-57, 2-11-58, 11-12-59, 2-8-60, 3-25-60,
12-20-60, 5-12-61, 12-8-61, 2-23-62, 11-2-62, 2-23-63, 4-5-63,
1-17-65, 4-10-65, 2-2-67, 4-16-71, 2-11-72, 1-1-73, 1-1-73,
(evening), 12-4-75*Einen Jux will er sich machen*, 5-20-54, 5-21-54, 12-31-54, 3-6-60,
3-8-72*Staberls Reiseabenteuer; oder zwei Herren und ein Diener* (authorship not verified), 2-5-57, 2-15-57, 2-19-57*Till Eulenspiegel; oder Schabernack über Schabernack; oder wie man Geld macht*, 12-23-55, 12-29-61, 12-5-62, 2-11-67,
11-12-59*Zu ebener Erde und erster Stock; oder Millionär und Tändler*,
2-16-55, 2-17-55, 3-9-62, 3-20-62

NETTEL, ERICH (.....)

(Das) *Liebchen auf dem Dache* (author not verified), 3-14-71

NEUSTADT, I. (.....)

Ben David, der Knabenräuber; oder der Christ und der Jude,
10-31-62

OLFERS, (.....)

Frauenkampf (from Scribe), 11-8-71, 3-23-77

OSTERMANN, G. (.....)

Amerikas Zukunft (author not verified), 1-30-65

OSWALD, (.....)

Gasthaus Abenteuer (author not verified), 11-6-70

PAUL, A. (.....)

Bajazzo und seine Familie (from the French of Fournier),
4-3-62*Das bin ich*, 12-9-84

PLOTZ, JOHANN EDLER VON (1786-1856)

(Der) *verwunschene Prinz; oder die Seelenwanderung eines Schusters; oder der lustige Schuster; oder des Schusters Anfang, Glück und Ende*, 4-23-54, 3-4-56, 3-2-57, 5-2-58,
4-6-62, 9-28-62, 11-23-62, 6-11-71

POHL, EMIL (1824-1901)

- (Die) alte Schachtel (from O. Berg), 1-15-72
 (Der) Goldonkel, 1-30-65, 11-12-71, 11-24-71
 (Der) Jongleur; oder Schneider als Muselmann, 1-1-71, 1-4-71,
 1-19-73.

Kleingeld, 1-7-72, 12-16-77

(Eine) leichte Person, 2-4-67, 3-3-71, 3-5-71

Sachsen in Preussen; oder wir nehmen auch Ausländer, 10-2-59,
 11-7-60, 11-13-60, 9-7-62, 11-26-62, 5-10-78

(Ein) sächsischer Dorfschulmeister, 12-31-60

Unruhige Zeiten; oder es geht los, 11-5-71, 11-16-71

PRULLER, FRIEDRICH (.....)

(Die) schöne Klosterbäuerin (author not verified), 1-26-73

PUTLITZ, W. A. VON (.....)

Badekuren, 3-6-72

Spielt nicht mit dem Feuer (authorship not verified), 1-11-71,
 1-16-71

RÄBO, (.....)

Otto von Wittelsbach, der Kaisermörder; oder Pfalzgraf in Baiern
 (author not verified), 2-18-58, 2-22-58, 2-27-58

RADER, GUSTAV (1810-1868)

(Der) artesische Brunnen; oder meine Mittel erlauben mir das,
 11-27-59

(Ein) Prophet; oder Johannes' Leiden und Freuden, 1-1-61

Robert und Bertram, oder die lustigen Vagabunden, 5-2-47, 1-
 8-72, 1-28-72, 6-9-78

(Der) Weltumsegler wider Willen, 12-25-59

RAIMUND, FERDINAND (1790-1836)

(Der) Alpenkönig und der Menschenfeind, 1-6-55, 1-8-56, 3-13-62,
 5-1-65, 2-10-67

(Der) Verschwender, 11-13-59, 1-23-62, 2-12-73

RAUPACH, ERNST VON (1784-1852)

(Der) alte Dessauer in der Halle (authorship not verified),
 1-24-72

Genoveva; oder die Herzogin von Brabant, 1-20-78

(Des) Hasses und der Liebe Rache; oder Corono von Saluzzo
 (authorship not verified), 12-17-57, 1-3-58

Köch und Gäste; oder der Platzregen als Eheprokurator, 5-2-47,
 6-11-54, 5-17-55, 1-25-63, 11-25-55, 10-26-56, 1-8-58, 6-26-65

(Die) Leibeigenen; oder Isidor und Olga, 5-24-51

(Der) Nasenstüber; oder die Hose im Zweikampf, 3-30-55,
 5-28-57

Robert der Teufel, 6-18-54, 2-28-58

REDWITZ, OSKAR FREIHERR VON (1823-1891)

Phillippine Welser, 10-23-71, 11-4-77

REICH, A. (.....)

(Die) Sprechstunde; oder Kranick und Lerche (author not verified), 1-18-73

REICHENBACH, MORITZ (1804-1870)

Barfüssele (from Auerbach), 3-13-65, 2-5-71

REIFFARTH, OTTO (.....)

(Die) Armen und Reichen von New York, 4-13-77

REINHARDT, (.....)

(Die) Schrecken des Eismeers; oder die Entdeckungen der Goldfelder in Californien (author not verified), 2-12-60

REINOLD, (.....)

(Die) Fee des Martinsquell (author not verified), 8-30-57, 9-27-57*(Die) Mördergrube; oder Pietsch in tausend Angsten* (author not verified), 9-13-57, 9-27-57

RETHWISCH, E. (.....)

(Ein) preussischer Offiziersbursche; oder der neue Toggenburg (authorship not verified), 4-18-71*(Ein) Seemanns-Jubiläum*, 4-18-71*Sören Sörensen, der tapfere Landsoldat*, 4-18-71

REYNOLDS, (.....)

Doktor Faust; oder der deutsche Student (author not verified), 12-2-56, 12-3-56, 12-14-56

RIEGEN, (.....)

Verlorne Ehre (author not verified), 11-9-77

ROGER, (.....)

(Ein) Glas Wasser; oder Revanche (author not verified), 6-16-71, 3-7-78, 5-12-78

ROSEN, JULIUS (1833-1892)

Citronen, 12-16-88*(Der) Dorfbarbier* (authorship not verified), 8-14-42, 1-1-63, 4-23-43*(Das) gestohlene Gesicht* (authorship not verified), 12-28-77*Hohe Politik; oder der neue Premierminister*, 12-20-71, 12-28-71*Kanonenfutter*, 12-13-71, 12-27-71, 4-28-89*(Des) Nächsten Hausfrau*, 11-9-70*Nullen*, 1-31-72*(Ein) schlechter Mensch*, 4-10-78*Schwere Zeiten; oder die Macht der Presse*, 12-21-77

ROSSINI, GIOACHINO (1792-1868)

Wilhelm Tell, 11-13-73, 11-15-73, 12-5-74

SALINGREE, HERMANN (1833-1879)

Berliner-Kinder; oder was sich die Kaserne erzählt, 11-25-77

Comtesse Helene (authorship not verified), 2-6-78, 2-10-78, 3-2-78

Pech-Schulze, 2-2-73

SAUER, A. (.....)

(*Ein*) *Toiletten Geheimnisse; oder du bist blass, Louise* (author not verified), 11-16-84

SAVILLE, B. VON (.....)

Herr Doktor Grünberg empfiehlt sich (author not verified), 11-17-84

SCHEREMBERG, (.....)

(*Der*) *Vicomte von Letorieres; oder die Kunst zu gefallen* (author not verified), 3-15-68, 4-25-71, 3-28-73, 2-22-78

SCHILLER, FRIEDRICH (1759-1805)

Don Carlos, Infant von Spanien, 11-10-65

(*Die*) *Jungfrau von Orleans*, 10-30-54, 11-2-54, 1-7-55, 2-2-60, 2-5-73, 3-10-78

Kabale und Liebe, 1-29-43, 11-6-54, 3-25-55, 8-19-55, 12-10-57, 12-26-59, 12-12-61, 1-2-67, 2-25-69, 10-19-71, 11-26-71

Maria Stuart, 1-16-55, 12-6-60, 11-29-65, 2-22-69, 12-1-71, 4-19-72, 2-21-73, 2-17-78, 3-7-78

(*Die*) *Räuber*, 7-17-42, 1-1-43, 1-8-43, 3-5-43, 3-14-47, 7-20-47, 6-23-50, 5-11-54, 11-17-54, 11-26-54, 8-12-55, 3-18-56, 5-25-56, 8-3-56, 11-30-56, 1-8-57, 2-12-57, 2-19-57, 11-16-57, 11-9-59, 1-10-60, 2-10-61, 2-6-65, 3-8-65, 11-11-65, 1-22-72, 3-15-72, 2-3-78, 4-10-81

Wallensteins Lager, 6-24-51, 11-4-55, 6-22-56

Wallensteins Tod, 10-22-54

Wilhelm Tell, 3-23-51, 5-28-54, 11-16-54, 12-25-54, 2-25-55, 6-10-55, 9-9-55, 6-1-56, 5-27-57, 5-31-57, 1-1-60, 12-9-60, 12-15-61, 1-18-65, 2-16-65, 2-6-67, 2-9-67, 9-26-69, 11-10-71, 11-19-71

SCHLICK, (.....)

Treffkönig; oder Spieler und Todtengrüber, 12-16-60, 11-21-61, 10-12-62

SCHMIDT, HEINRICH (.....)

(*Der*) *Lumpensammler von Paris; oder Zwanzig Jahre aus dem Leben eines Proletaiers*, 3-9-55, 3-1-60, 2-20-65

SCHMITZER, LOUISE (.....)

Barbara Ubryk, oder das Verbrechen im Kloster zu Krakau, 12-4-70, 12-11-70, 12-27-70, 3-31-72

SCHNEIDER, LUDWIG (1805-1878)

- (Die) *Familie Fliedermüller; oder Musikalische Proberollen*, 12-9-60, 6-23-61, 12-3-62
- (Der) *Heiratsantrag auf Helgoland*, 1-12-51, 1-31-56, 3-2-56, 11-27-56, 7-20-57, 12-26-57, 2-7-59, 9-25-59, 2-22-61, 10-24-62, 5-3-63, 11-1-63, 12-9-84
- Kean; oder Komödiant und Gräfin*, 1-27-71, 1-28-71
- Kurmärker und Picardi; oder die verhängnissvolle Ohrfeige* 7-22-55, 2-10-61, 3-20-73
- (Der) *reisende Student; oder das Donnerwetter*, 6-9-50, 3-2-51, 10-5-62, 1-29-63, 10-25-71
- (Die) *schöne Müllerin; oder ein Jagd Abenteuer*, 7-13-55, 7-20-55, 8-1-55, 8-12-55, 3-3-60, 9-18-62, 10-4-63
- Sie ist wahnsinnig*, 2-8-71, 2-17-71
- (Die) *weiblichen Demokraten* (authorship not verified), 10-23-62
- (Die) *Zwillingsbrüder; oder die eiserne Maske*, 6-18-54, 12-7-57

SCHONTHAN, FRANZ (1849-1913)

- Raub der Sabinerrinnen*, 2-13-87
- Sodom und Gomorrha; oder wo ist die Katze*, 2-26-88

SCHREIBER, A. (.....)

- Lamm und Löwe; oder Jurist und Theologie* (author not verified), 12-30-72

SCHRODER, LOUIS (.....)

- Hans Michel aus der Fremde; oder drei Väter auf einmal* (authorship not verified), 3-8-57
- (Das) *heimliche Zimmer; oder die bösen Männer*, 6-23-61

SCHUCKING, L. (.....)

- Drei Freier und ein Liebhaber* (author not verified), 2-10-61

SEIDEL, G. (.....)

- (Das) *Alpenrosel* (authorship not verified), 12-15-55
- (Der) *Berliner auf der Alm*,⁷ 1-1-56

⁷ Cf. 1-27-56, Appendix I.

SEILER, SEBASTIAN (.....)

- Kasper Hauser* (author not verified), 2-19-62

SEYDELMANN, (.....)

- (Der) *Jude*, 10-26-54, 1-27-56, 3-31-71

SHAKESPEARE, WILLIAM (1564-1616)

- Hamlet* (Schlegel), 12-19-65
- Kaufmann von Venedig* (Schlegel), 5-21-63, 4-29-71
- König Richard III* (Schlegel-Tieck), 1-31-55, 2-4-55
- Macbeth*, 2-1-51
- (Der) *Pantoffelheld; oder so kuriert man Eifersucht* (authorship not verified), 1-1-56

STEGMAYER, MATTHAUS (1771-1820)

Rochus Pumpernickel, 12-14-59, 1-25-78

STEIN, CARL (.....)

(Der) *gequälte Phlegmatiker* (author not verified), 10-26-54

STEINBERG, F. (.....)

Box, Cox, und Ochs; oder Keiner will heiraten (author not verified), 2-27-56, 4-13-56

TENELLI, M. [MILLENET, JOHANN HEINRICH] (1785-1858)

(Die) *Mönche*, 1-8-73

TERRMANN, EDUARD (.....)

(Der) *Teufel in Paris* (author not verified), 12-14-56

THIELEMANN, LOUISE (.....)

(Die) *beiden Pagen*, 3-26-43

(Der) *Doktor und Patient in tausend Angsten*, 7-10-42, 1-15-54, 3-12-43

East Lynne; oder die Entführung, 12-21-77

(Der) *geliehene Liebhaber*, 5-22-42, 2-26-43

Karl der Zweite; oder der 18 jährige König, 9-25-42, 2-5-43

Rip Van Winkle; oder der zwanzigjährige Schlaf, 1-16-78

(Die) *Schreckens Nacht im Walde von Callers; oder der Galeeren Sklave*, 3-26-43

(Die) *Schweizerhütte*, 6-26-42, 7-3-42, 1-29-43, 2-2-51, 2-15-51

(Der) *Weise und der Mörder*, 2-26-43

TOPFER, KARL (1792-1871)

Friedrich der Grosse und sein Hof (authorship not verified), 2-19-60

Heiraten! Heiraten! Heiraten!; oder 200 Thaler und eine Wasermühle (authorship not verified), 4-15-60

(Des) *Königs Befehl*, 2-9-51

Nehmt ein Exempel d'ran (authorship not verified), 6-25-54, 4-11-58

Rosenmüller und Finke; oder Soldaten und Kaufleute, 11-25-60, 1-15-73

(Der) *Sohn aus dem Volke; oder der Pariser Taugenichts*, 12-19-55, 3-12-60, 3-25-60, 11-18-60, 4-27-63

(Ein) *Tag vor Weihnachten* (authorship not verified), 12-23-72

TRAUEN, (.....)

(Die) *Sady in Trauer*, 1-3-73

TRAUTMANN, FRANZ (1813-1887)

(Die) *Zwillinge; oder die Dame von Paris und der Schusterjunge von Lyon*, 2-3-67, 3-30-73

UHDE, H. (.....)

(Ein) *Herr und eine Dame* (author not verified), 7-2-71

VOGEL, WILHELM (.....)

Christina von Schweden, 4-7-51

VULPIUS, CHRISTIAN AUGUST (1762-1827)

Rinaldo Rinaldini; oder ein liebes Abenteuer in Corsika (from French of Dumanoir), 9-16-60

WAGNER, RICHARD (1813-1883)

Lohengrin, 12-16-77

WEHL, THEODOR (1821-1890)

(Die) *Tante aus Schwaben*, 8-14-70

WEIDEMEYER, (.....)

Robert Macaire; oder die beiden Mörder (from the English), 7-14-50, 2-26-51, 4-27-56, 10-11-57, 12-25-57, 7-13-55

WEIHRAUCH, AUGUST (? -1883)

(Der) *Berliner Droschkenkutscher*, 12-9-55, 2-1-57*Hermann und Dorothea oder eine deutsche Bäckerfamilie*, 11-8-71*Kieslach und seine Nichte vom Ballet*, 2-15-67, 2-17-67(Die) *Maschinenbauer*, 2-12-72*Wenn Leute Geld haben; oder Schuster Pluster als Millionär*, 1-26-60, 2-11-60, 10-14-60, 10-27-61, 3-2-62, 11-30-62, 1-3-72, 2-4-72, 4-15-75

WEISSENTHURN, JOHANNA VON (1773-1847)

(Ein) *Mann hilft dem andern*, 7-25-58, 2-19-60

WEST, E. A. (.....)

Prinzessin Diana; oder das schöne Bild von Erz (author not verified), 4-11-71

WICHMANN, PAUL VIKTOR (1829-1898)

(Die) *Schuld einer Frau*, 2-13-78

WIEDEMANN, K. (.....)

(Der) *wilde Jäger; oder das Haus der Scharfenecker* (author not verified), 9-16-60, 1-21-61

WILHELMI, ALEXANDER (1817-1877)

(Die) *beiden Professoren; oder das Los muss entscheiden*, 12-28-62*Einer muss heiraten; oder Ehescheuen; oder es geht nichts über das häusliche Glück*, 6-1-54, 9-30-55, 2-17-56, 4-13-56, 11-2-56, 12-28-56, 1-4-57, 9-5-58, 2-12-60, 6-5-62, 12-26-62, 2-1-63, 2-8-63, 10-16-70, 6-16-71, 4-7-84(Die) *Testamentsklausel; oder die Weiberfeinde* (authorship not verified), 9-9-60

WISCHMANN, E. (.....)

(Der) edle Menschenfreund (author not verified), 4-10-56

WOHLMUTH, LEONHARD (1823-1889)

Mozart, Leben und Tod, 12-2-70

WOLFF, PIUS ALEXANDER (1782-1828)

Preziosa, das schöne Zigeunermädchen; oder die Zigeuner in Spanien, 5-29-42, 6-5-42, 2-12-43, 4-2-43, 5-19-50, 2-16-51, 1-17-55, 1-13-56, 1-30-56, 3-4-57, 3-11-58, 11-19-59, 11-11-60, 2-2-62, 2-3-62, 11-9-62, 3-7-63, 2-13-65, 3-12-71, 3-30-72, 2-1-78

WOLLHEIM, A. E. (1810-1884)

(Das) Geheimnis der alten Mamsell; oder Hass und Liebe, 12-19-70, 12-23-70

ZEDLITZ, JOSEPH CHRISTIAN (1790-1862)

Herr und Sklave; oder die Rache des Sklaven, 1-15-43, 1-22-43, 2-5-54, 1-15-57, 12-5-58, 10-9-59

ZIEGLER, FRIEDRICH WILHELM (1759-1827)

(Der) Hausdokter; oder der Inspektor und der Cacadu, 11-18-49